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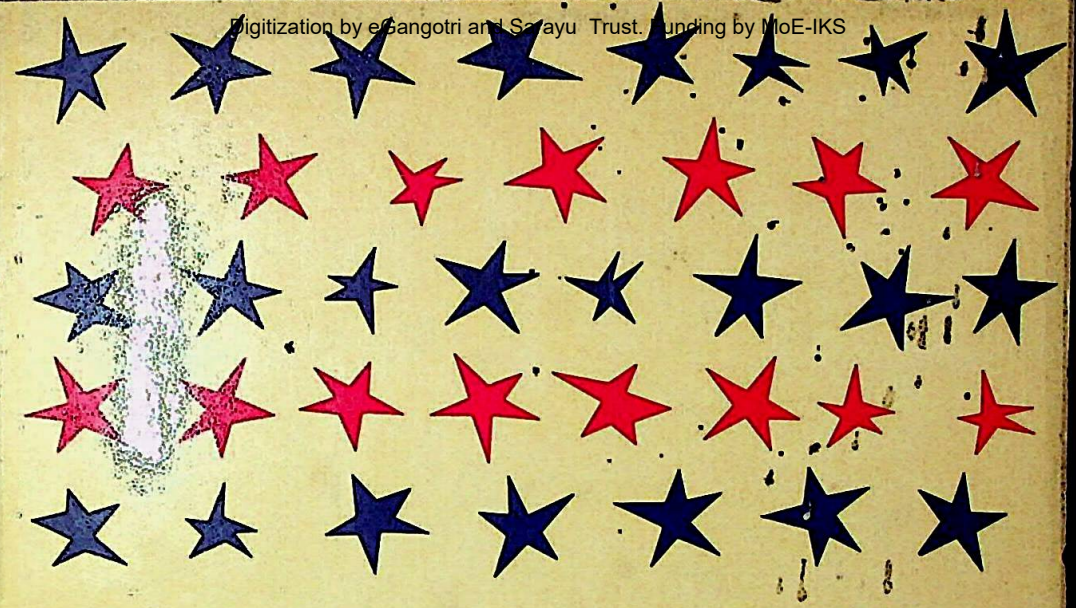

The United States Of America

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A Syllabus of American Studies

Literature, Language, and the Arts

I

by Arthur P. Dudden

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THE UNITED STATES OF AMERICA

A Syllabus of American Studies

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THE UNITED STATES OF AMERICA

A Syllabus of American Studies

Volume I: Literature, Language, and the Arts

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by

ARTHUR P. DUDDEN, PH.D.
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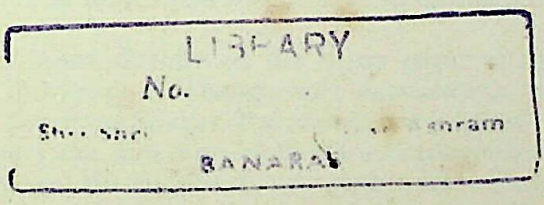
NOTE

In the preparation of this volume, the author received important assistance from Hennig Cohen, Ph.D., Associate Professor of English in the University of Pennsylvania and Editor of the *American Quarterly*.



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Dr. S. C. Bhattacharya.
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Introduction

This *Syllabus of American Studies* was prepared to help both students and teachers obtain a broader and deeper understanding of North American literature, language, arts, history and social sciences. It does this by identifying and directing attention to the most significant aspects of these fields and by pointing out profitable lines for additional inquiry. It is written to assist those persons who desire to obtain a better understanding of life and culture in the United States. At the same time, it is written in terms broad enough to challenge both university students and individuals not enrolled in formal academic programs.

The *Syllabus* is based directly on the books required for reading for the University of Pennsylvania examination for the Certificate in American Studies. But it does not attempt to parallel or condense the American civilization curriculum of the University. Instead the *Syllabus* is intended to have broad usefulness and to serve both as a basic guide for formal instruction at foreign universities or other educational institutions and also as a guide to the reader engaged in individual study. Inquiry concerning the University of Pennsylvania Certificate should be made at the Cultural Office of the United States Embassy or Consulate and *not* directly to the University of Pennsylvania.

This *Syllabus* is designed to provide a topical organization by pointing out major aspects to which attention should be directed, to guide and stimulate inquiry, to arouse curiosity, to point out interrelationships and thereby increase understanding. It does not in any way take the place of the books themselves or the reading of them; it does not provide a condensation of the books; and it does not supply easy answers to possible examination questions.

The *Syllabus* is published in two volumes. Volume I deals with North American literature, language and the arts, and

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Volume II with North American history and the social sciences. Each section of the *Syllabus* follows closely the arrangement of the required readings, and the contents are based directly on these readings.

Each section is divided into five parts:

I. *Required Readings* identifies the books from the reading lists which pertain to each topic.

II. *Major Topics* provides an outline to show the important factors and sub-factors of each topic which will aid the student to understand the topic and broaden his comprehension of the required readings. These outlines provide mere starting points for substantial understanding. Thus they direct attention to points of inquiry, and the required readings indicate where the information can be found.

III. *Discussion Problems* presents problems of the kind which demand a sustained probing beneath their surface aspects, and thus they require considerable effort before full understanding can be achieved. They are intended to be difficult as well as provocative, in order to draw out the student as much as possible. The value of these questions will depend on whether only a brief answer is attempted or one involving considerable additional study and research.

IV. *Study Exercises* varies in form from one topic to another because they are designed to fit the contents of each topic and to stimulate understanding and expression. These exercises can aid materially in constructing meaningful bridges for comparing life in the United States with human experiences elsewhere. Thereby they can help to increase understanding and good will among the peoples of the earth.

V. *Additional Readings* supplements the lists of required books to show sources for additional information.

This *Syllabus* was prepared with the needs of both students and teachers in mind. It is hoped it will serve its purpose well. The study of life in the United States of America can be absorbing; teaching students about America can be rewarding as well as challenging. The rest is up to you. Good Luck!

ARTHUR P. DUDDEN

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Part A: History of the Literature and Language of the United States

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The English Language in America

I. REQUIRED READINGS

A. C. Baugh, *A History of the English Language*, chap. 2.

A. H. Marckwardt, *American English*, pp. 1-185.

II. MAJOR TOPICS: The English Language in America

A. *The general problem for students*

1. To determine how the American variety of English reflects the history and traditions of the United States and the American character
2. To understand what language processes have operated to produce differences between British and American English and how these processes operated in the past and are operating today
3. To understand how American English grew out of English

B. The English-speaking world

1. English today as a world language
2. Major environmental divisions of the English language
   a. Great Britain and the world areas shaped by British cultural influences
   b. The United States of America

C. The English language in colonial North America

1. Elizabethan English
   a. London dialects (*ca.* 1600)
   b. The language in literature: Shakespeare, Lyly, Marlowe, Lodge, Greene
   c. Peculiarities of stress, pronunciation, meaning, syntax, spelling, and usage
   d. Their influence in England's early colonies

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2. Other varieties of the English language in Great Britain
   a. Regional dialects
   b. Later developments, particularly the English of Dryden, Bunyan, and Defoe

D. The English language on the frontier
   1. English as it was at first imported
   2. Factors influencing changes in America
      a. Word borrowing and problems of nomenclature for previously unknown objects
      b. The rise of regional variations
   3. Sources and influences other than English
      a. North American Indian language families, *e.g.*, Algonquian, Iroquoian, Muskoghian, Siouan, Uto-Aztecian, Penutian
      b. Frencl
      c. Spanish
      d. Dutch
      e. German
      f. African languages
   4. The colonial lag behind linguistic change in Great Britain
      a. In vocabulary
      b. In pronunciation
   5. American innovations in English
      a. Frontier spirit and conditions
      b. Search for nationalism or cultural identity: Noah Webster
      c. Technology
      d. Immigration of the 19th and 20th centuries
      e. Exuberance
      f. Glorification of the commonplace

E. The genteel tradition in American English, and its peculiarities
   1. The standards of "correct" English
      a. Culturally insecure middle class
      b. Deference to feminine taste

F. The English language in America today: regional and social variety

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1. Major dialect regions and linguistic variants of the eastern United States
   a. Northern
   b. Midland
   c. Southern
2. Other geographical divisions
   a. The Trans-Mississippi West
      1) Westward continuation of Northern, Midland, and Southern patterns
      2) Enclaves of French and Spanish influence
3. Language categories for social and occupational groups
   a. Rural and village people
   b. Eastern city dwellers
      1) Urban masses, with polyglot and rural influences
      2) Elite of wealth, education, and social position
4. Mass communications as a linguistic factor

G. American English in the world today
1. Part of world-wide English language
   a. First or second language for majority of the world population
   b. Variety of usages
   c. Large vocabulary and great flexibility
   d. Few inflections
   e. Established word order
2. British and American English
   a. Persistence of differences, especially in vocabulary and pronunciation
   b. Trivial differences in grammatical structure
3. Possible spread of American English
   a. Depends upon impact of American culture, including literary, artistic, and scientific accomplishment
   b. Depends upon position of the United States as a world power

III. DISCUSSION PROBLEMS

1) When all points are considered, why is English instead of some other language, the nearest thing to a world language today?

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2) What in particular has the study of Elizabethan English to do with any explanation of the differences between British and American English?

3) What circumstances and conditions of American life not found in Great Britain have most influenced the English language in America?

4) In any analysis of the peculiarities of American English, to what extent should the influences of languages other than English be considered?

5) What non-English and non-European languages have contributed to the development of American English? Why?

6) Why was the problem of nomenclature, the names of the places and things of North America, so important for the development of American English? What were the general results?

7) Can you suggest points of similarity or contrast between the history of the English language in the United States and its history in other parts of the English-speaking world? Australia? Canada? India? Elsewhere?

8) Summarize the major differences between British English and the major similarities. Which in your opinion are the more important—the differences or the similarities?

9) In what situations do Americans and Britons understand each other with the least difficulty? With considerable difficulty? How can you account for this?

10) Will regional or class peculiarities of American English help or hinder communication among Americans? Between American and Britons? Between Americans and any other people?

11) What is likely to be the future of American English?

12) What influence did Noah Webster have on American English?

13) What is the difference between "American English" and "the American language" as descriptions of the English language in America?

14) How would you answer the charge that American English is not good English?

15) What are the essential qualities of American English?

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IV. STUDY EXERCISES

On a map of the United States, locate dialect regions and sub-dialect regions.

Select representative characters and authors from American literature to illustrate as many specific peculiarities of idiom, vocabulary, and pronunciation in American English as you can discover.

V. ADDITIONAL READINGS

Bergen and Cornelia Evans, *A Dictionary of Contemporary American Usage,* New York (Random House), 1957.

G. P. Krapp, *The English Language in America,* 2 Vols., New York (Ungar), 1960.

M. M. Mathews, *A Dictionary of Americanisms on Historical Principles,* 2 Vols., Chicago (University of Chicago), 1956.

H. L. Mencken, *The American Language,* 4th ed., New York (Knopf), 1945, and *Supplement One . . . Two,* 1945-1948.

M. Nicholson, *A Dictionary of American-English Usage,* New York (Oxford), 1957.

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The First Frontier

I. REQUIRED READINGS

R. E. Spiller, *The Cycle of American Literature,* pp. 13-45.

C. M. Rourke, *American Humor,* pp. 15-90.

or

H. N. Smith, *Virgin Land,* pp. 3-34.

II. MAJOR TOPICS: The First Frontier

A. *The general problem for students*
   1. To understand colonial America as affording a new world for the mind and spirit, the New World as the seed bed of those revolutionary religions, political, and intellectual concepts that moved from the Renaissance and the Reformation into the Enlightenment and the Age of Reason
   2. To discover the origins and distinguishing characteristics of American literature

B. The transfer of western European life to America
   1. Early factors and phases
      a. European culture in the 17th and 18th centuries
      b. Shaping forces of the New World
   2. The colonial development of American literature
   3. Beginnings of American civilization after 1700
      a. Homogeneous culture resting mainly on
         1) Protestant Christianity
         2) Agriculture and commerce
         3) English language and law
      b. Mixture of idealism and pragmatism

C. The antecedents of American literature
   1. The European background

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2. Colonial literary culture
   a. Reports and chronicles
   b. Religious and political writings
   c. Regional differences

D. Early architects of American culture
   1. Jonathan Edwards (1703-1758)
      a. Philosophical idealism
      b. Emotional intensity of his sermons
         1) Evangelical Calvinism
         2) The "Great Awakening"
      c. Dogmatic logic of later philosophical system, a structure of tragic awareness, which would recur in Poe, Hawthorne, and Melville, in O'Neill, Eliot, and Faulkner
   2. Benjamin Franklin (1706-1790)
      a. Pragmatist and deist, printer and author, scientist, inventor, and statesman
      b. *Autobiography* and essays
      c. Symbol of the Enlightenment in America, Founding Father, world figure, man of good will
      d. Established literary realistic strain continued by Cooper, Twain, Howells, and Dreiser
   3. Thomas Jefferson (1743-1826)
      a. Leading philosopher-statesman of the new nation
      b. Principal author of the Declaration of Independence
         1) Liberty and natural rights
         2) Democracy
      c. Influenced subsequent debates on democracy's ideas: Cooper, Lincoln, Whitman, Bellamy, Dos Passos

E. Beginnings of the romantic movement
   1. The problem of creating an American literature
      a. British models and standards
      b. Instruments of culture
         1) Colonial colleges
         2) Circulating libraries

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3) Printers and publishers
4) Theatres

c. American themes in the English manner
d. English and European influences important to American literary independence
1) Romanticism as a new spirit
2) The novel as an art form

2. The arrival of the man of letters
a. Washington Irving (1783-1859)
1) Genial essayist and gentle satirist
2) Author of romantic tales and sketches, creator of legends which present insights into the American character
3) Fame rests on *The Sketch Book* and the *Knickerbocker's History of New York*
4) First literary ambassador from the New World to the Old

b. William Cullen Bryant (1794-1878)
1) Poet, critic, and liberal editor who influenced 19th century American verse
2) A lyric naturalist who became the literary arbiter of his times

c. James Fenimore Cooper (1789-1851)
1) Historical novelist and social critic who wrote romantic forest and sea tales
2) First writer to exploit themes from the life of the red Indian and the careers of frontiersmen
3) Attempted to put the whole of America, fact and opinion, into his books

F. Humor on the frontier
1. Yankee Doodle and Brother Jonathan
2. The backwoodsman: Davy Crockett, Mike Fink
3. Influence of the Negro

G. The impact of the West: the Virgin Land
1. The lure of the West
2. Passage to the Orient
3. The idea of innocence and the demands of civilization

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III. DISCUSSION PROBLEMS

1) When considering the growth of American literature, what importance should be assigned to the fact of its being written in the English language?

2) What reasons impelled authors in the United States to self-conscious efforts to create an "American literature"? With what results?

3) How and why did the red Indian enter into American writing?

4) Do the beginnings of American civilization contain the elements of idealism and materialism which influenced the later literature of the United States?

5) How do the writings of Jonathan Edwards, Benjamin Franklin, and Thomas Jefferson suggest the existence of a dynamic current of American life, the conviction that a new day had dawned in human history?

6) Why was a call for a new and characteristic American literature to be expected yet difficult to supply?

7) What does the statement signify, that with James Fenimore Cooper "the organic artist in America was born?" Is this judgment defensible?

8) Why and how did the fact of the wilderness suggest the idea of a new Garden of Eden?

9) Explain within the developing patterns of native American writing, where regional types and conditions intermingled, how it was always possible to see where the Yankee left off and the backwoodsman began.

10) Why can it be affirmed that the Negro minstrel was deeply grounded in reality, even though the minstrels were white men in black face?

11) What direct ties linked the Yankee, the backwoodsman, and the Negro in early American writing with the animal world?

12) What really is "American literature"? Is it significantly distinguishable from British literature also written in the English language? Is it something more than literature in the English language written by American citizens and perhaps about life in the United States?

13) How do Cooper's ideas on American democracy differ from Jefferson's?

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14) To what extent did Bryant's use of American material make him an American poet?

15) How did the fact that Irving was an American influence his treatment of scenes and legends of the Old World?

16) How do the works of Irving, Bryant, and Cooper suggest the beginnings of a native romantic movement?

IV. STUDY EXERCISES

Explain what exactly was the problem of creating a native American civilization and an indigenous American literature. Compare the origins of cultural nationalism in the United States with the experience and aspirations of other new nations. To what extent is cultural independence or leadership possible or impossible? And upon what factors or conditions do such matters depend?

V. ADDITIONAL READINGS

P. Miller, ed., *The American Puritans,* New York (Doubleday Anchor), 1956.

K. B. Murdock, *Literature and Theology in Colonial New England,* Cambridge (Harvard University), 1949, and New York (Harper), 1963.

V. L. Parrington, *Main Currents in American Thought,* 3 vols. in one, New York (Harcourt, Brace), 1939, and vols. 1 and 2, 1954.

H. B. Parkes, *The American Experience,* 2d. ed., New York (Knopf Vintage), 1959.

R. E. Spiller, *et al.* eds., *Literary History of the United States,* 3 Vols., New York (Macmillan), 1948. *Bibliographical Supplement,* 1958, and Vol. 3 *Supplement,* 1962.

M. C. Tyler, *A History of American Literature, 1607-1765,* New York (Collier), 1962.

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The Romantic Movement

I. REQUIRED READINGS

R. E. Spiller, *The Cycle of American Literature*, pp. 46-105.

C. M. Rourke, *American Humor*, pp. 91-162.

or

H. N. Smith, *Virgin Land*, pp. 35-120.

II. MAJOR TOPICS: The Romantic Movement

A. *The general problem for students* is to discover in American writing that faith in the free individual and democracy which at last brought forth works of art from the substance of American experience

B. Problems and characteristics of American romanticism
   1. Reconciling abstractions of the romantic imagination with the realities of American life
   2. Steps toward America's reconciliation with romanticism
      a. William Ellery Channing's Unitarianism
         1) Restrained idealism of Puritan New England blended with more extreme German variety
         2) Doctrine of the freedom of the individual will
      b. Religious liberalism, political democracy, and literary romanticism blended into a faith in the individual as the measure of all things

C. The Affirmation
   1. Ralph Waldo Emerson (1803-1882)
      a. Philosophy:—moral law, as perceived by intuition, is paralleled by the law of nature as perceived by the senses
      b. Decisive literary statements

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1) *Nature* (1836)—essence of Emerson's thought
2) "The American Scholar" (1837)—essay, "man thinking"
3) "The Divinity School Address" (1838)—fundamentals not forms, in religion
4) Poet and lecturer

c. Emerson's essays convey his view of life, a suspended judgment, a calm of soul balanced between forces, an admission of both fate and free will, of both divine and human sanctions, of both practical and ideal

d. Spokesman for an age in which old dogmas were fading away; spiritual father of transcendentalism

e. Organicism and symbolism were his important contributions to American poetry

f. Puritanism, neo-Platonism, German romanticism, Oriental thought

2. Henry David Thoreau (1817-1862)

a. Intense exemplar of idealistic living; individualist and naturalist; opponent of materialism, opportunism, hypocrisy, and tyranny; transcendentalist

b. Nature as symbol and social criticism: *Journals; A Week on the Concord and Merrimack Rivers; Walden*

D. The Artist in America

1. Edgar Allan Poe (1809-1849)

a. Poetry

1) "Ulalume," "The Raven," "Annabel Lee," "The Bells," "Israfel"
2) At best—beauty, restraint, unity of effect

b. Prose

1) Critic and editor—provided rational basis for romantic concepts
2) Master writer of the story of psychological effect—stories that were "grotesque," "arabesque," or "ratiocinative" according to Poe's intentions

c. Influence abroad: Baudelaire, Mallarmé, French symbolism

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2. Nathaniel Hawthorne (1804-1864)
   a. A romantic witchery in his writing which sustains interest, while the passions and problems of the characters are presented without the author becoming entangled in their web
   b. Tales and novels are vehicles for ideas
   c. Major prose works: *Twice-Told Tales, The Scarlet Letter, The House of the Seven Gables, The Blithedale Romance, The Marble Faun*

E. Romantic Crisis
   1. Herman Melville (1819-1891)
      a. Voice of irony and despair, a sense of ultimate faith in the pervasiveness of evil
      b. Revival of interest in his writings during the 1920's revealed him as one of the half-dozen major American literary figures of the 19th century
      c. Realistic novels of the sea and fables of man's attempts at self-understanding: *Typee, Omoo, Mardi, Redburn, White Jacket, Moby Dick, Pierre, The Confidence Man, Billy Budd*
      d. Melville's art builds up to and away from the great whaling epic *Moby Dick*, but always he focuses upon man's moral dilemma caught between the laws of man and the laws of God
      e. Poetry
   2. Walt Whitman (1819-1892)
      a. Bard of life and American democracy; newspaper editor turned into poet
      b. *Leaves of Grass*, the much revised body of his poetry, contains
         1) Surging sensual impressions, uninhibited imagination, joy of life, urge to create, the multiform experiences of the American people
         2) Alterations reflecting the stages of the poet's own development:—assertion, humility, humanity, cosmic fulfillment
      c. *Democratic Vistas* his only major prose work, a moving statement of faith in democracy—yet

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troubled by the discrepancy between the ideal and the actual

F. End of the romantic era (*ca.* 1870)
   1. Death or silence of leading romantic writers
   2. Southern romantic movement in literature died in the destruction of plantation society, together with its myth of chivalry
   3. Genteel sentimentality among Eastern writers: Longfellow, Lowell, Whittier, Holmes
   4. Western realism of William Dean Howells and Mark Twain

G. Humor and the romantic era
   1. The strollers—actors and performers
   2. The comic poet
   3. Popular humor and romantic literature

H. The romance of the West
   1. Manifest destiny as America's romantic sense of mission
      a. Nationalism
      b. Expansionism
   2. Empire building and primitivism
   3. The problems of social order
   4. The innocence and wildness of Nature
   5. Heroes and heroines
      a. The mountain man
      b. The westerner
      c. The popular heroine

III. DISCUSSION PROBLEMS

1) In general, what were the distinctive characteristics of 19th century literary romanticism? Where did it flourish, and why? What subsequent movements succeeded it?

2) What outstanding similarities and points of contrast characterized literary romanticism in the United States when compared either with other countries or the romantic movement as a whole?

3) What definition can you supply for transcendentalism?

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4) Who were among the leading transcendentalists, and what were the contributions of each?

5) Explain how Emerson's favorite image of the Aeolian harp, the lyre that plays when its strings are caught by the breeze, is consistent with his view of the primary role of the poet. What does this reveal about American literature?

6) What was there in the life and writings of Thoreau which made him at once so attractive and so unapproachable?

7) How did Thoreau make use of the natural world?

8) Where ought the writings of Poe to be classified in the literature of western civilization, with his feeling for music, his idealization of women, his attempts to make the supernatural credible? Is he representative of American literature?

9) What was the aesthetic and moral significance of the detached position taken by Hawthorne, which was neither inside nor outside human life?

10) Why were Melville and Whitman misunderstood by their contemporaries, but acclaimed by posterity?

11) How did comedy enrich the levels of American literature?

12) When breathtaking natural beauty existed in reality, why did the western hero of popular romantic fiction operate in a dreary, hostile wasteland or at best in a neutral universe?

IV. STUDY EXERCISES

Summarize the general characteristics of the 19th century romantic movement as it manifested itself in many countries. Indicate what distinguishing national peculiarities arose. Then analyze American literary romanticism by comparing its own peculiarities with the standards you have established for other national literatures and the romantic movement as a whole.

V. ADDITIONAL READINGS

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The Second Frontier

I. REQUIRED READINGS

R. E. Spiller, *The Cycle of American Literature*, pp. 106-127.

C. M. Rourke, *American Humor*, pp. 163-185.

or

H. N. Smith, *Virgin Land*, pp. 121-260.

II. MAJOR TOPICS: The Second Frontier

A. *The general problem for students* is to recognize the central themes of America's second great literary era
   1. The re-discovery of universal tragic themes in the American experience
   2. The struggle of the free individual to maintain his integrity in the face of rapid economic, social, and political changes

B. The rise of American civilization
   1. The young republic transformed
      a. Expansion to the Pacific Ocean
      b. Industrialization and large-scale immigration
   2. Cultural landmarks along the way
      a. Successive frontiers and new settlements
      b. Absorption and inclusion of other cultures
         1) Remnants of Indians, Spanish, and French
         2) New immigrant groups from Europe
      c. Rise of an American folk tradition, the core of a new folk literature
      d. Triumph of industrial capitalism
      e. Conflict between agrarianism and industrialism
      f. Civil War
   3. Persistence of native myths during a period of rapid social change

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a. The significance of the frontier
b. The free individual and the garden of the world in the West against industrialized society and the city in the East

C. American civilization of the 20th century
1. Native cultural characteristics, habits, fashions, folkways, retention of regionalism
2. Orientation of the people to their continental dimensions, and to the U.S.A. as a world power
3. An American language

D. Literary rediscovery
1. Changes in American literature in the late 19th century
a. New living conditions
1) Industrialism and technological change
2) Nationalism and imperialism
b. Influence of European realism, naturalism, and fictional techniques
1) Regionalism and realism replace imagination and idealism
2) The novel supercedes poetry and drama
3) Portrayals of humbler folk and contemporary scenes
c. Exploitation of new conditions arising out of
1) Industrialism and urbanization
2) Civil War and its aftermath
3) Opening up the West
d. Assertion of regional characteristics in local-color writing
2. William Dean Howells (1837-1920)
a. Editor and critic
1) Defined "truth and sanity" as fundamental rules for good fiction; denounced sterile romanticism as "romance" or "make believe"
2) Inspired realism as the dominant mode in 20th century American fiction
b. Attack on romance
1) Extolled the commonplace rather than the unusual

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2) Character is more important than plot
3) Good in life is more "real" than evil
4) Realism is the expression of democracy and is peculiarly suitable as an American method

c. Novelist
1) Psychological romances
2) Best-known social novels: *A Modern Instance* (marriage), *The Rise of Silas Lapham* (the new middle class), *A Hazard of New Fortunes* (labor against capital), *A Traveler from Altruria* (utopia)
3) Caused major writers to explore the social problems he had raised

3. Samuel Langhorne Clemens (1835-1910)—*Mark Twain*
a. The folk genius of his time and place
1) Always the voice of the people
2) The panorama of the great river and its stream of humanity

b. The paradox of Mark Twain: To see life's incongruities and to tolerate them is to laugh
1) Tom Sawyer—lover of violence and excitement
2) Huck Finn—sensitive dreamer who puzzled over man's inhumanities

c. Stages in his writings
1) Frontier tales and sketches
2) *Innocents Abroad* (Americans in a cosmopolitan setting) and *Roughing It* (mining camps)
3) *The Gilded Age* (ravages of materialism) with Charles Dudley Warner
4) *The Adventures of Tom Sawyer, Life on the Mississippi, The Adventures of Huckleberry Finn*
5) *A Connecticut Yankee in King Arthur's Court* (a fable of social criticism)
6) *Pudd'nhead Wilson, The Mysterious Stranger*

d. The hopeless despair of Mark Twain's later writings
1) Financial loss and personal tragedy

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2) The sense of decline of former powers, of boyhood
3) Mechanistic predetermined universe which deprived mankind of free will to act
4) Cruelties perpetrated by men driven by overwhelming sense of guilt

e. Unless life was all a dream . . . , and then it did not matter

E. Facing West
1. The sense of national enlargement and its effects on the creative imagination
2. The comic tradition as social criticism
3. The westerner as the measure of all things

F. The Garden of the World
1. American agrarianism
2. The yeoman
3. The southerner
4. The western utopia
   a. Homesteads, agriculture, and grasslands
   b. Turner's frontier hypothesis

III. DISCUSSION PROBLEMS

1) What is meant by the observation that the world of Mark Twain re-created that of Washington Irving in bolder colors on a far larger canvas?

2) In what definable sense of idiom, pronunciation, and vocabulary had British speech in the U.S.A. become American by 1900?

3) Was it true, as Frederick Jackson Turner insisted, that the fluidity of American life, the expansion westward with its new opportunities, and its continuous touch with the simplicity of primitive society, furnished the forces shaping the American character?

4) To what extent did an American folk tradition develop, one that was native in the end because it borrowed from everyone?

5) Is it possible that the effects of the industrial revolution in the United States were different from elsewhere in the world because of cherished folk beliefs?

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6) Why was it that both romanticism and realism appeared first in European writing, yet quickly won a central place in American literature?

7) What was the influence of the critics in shaping literary styles and tastes in 19th century America? Of Bryant? Of Poe? Of Lowell? Of Howells?

8) Why did Howells advocate realism, but was unready to follow his own teachings to their logical conclusions?

9) Was Mark Twain what Walt Whitman talked about and hoped for, and what Howells described?

10) Is the difference between Tom Sawyer and Huckleberry Finn the difference between the early and the late Mark Twain?

11) What was important, beneath the surface aspects of regionalism, about the tendency of late 19th century writers to look backward with nostalgia upon the narrow local scene?

12) Discuss the myths and the mythical figures that originated in the American West. What was their importance for American literature, the national image, and the character of individual Americans?

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IV. STUDY EXERCISES

Analyze the importance of the American West for literature. Then consider whether or not the West is actually the core of American civilization as a separate and distinct cultural entity, and also whether it is the major wellspring of the American language and American literature.

V. ADDITIONAL READINGS

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D. M. Potter, *People of Plenty*, Chicago (University of Chicago), 1954.

G. Santayana, *Character and Opinion in the United States*, New York (Doubleday Anchor), 1956.

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Literature of the Continental Nation

I. REQUIRED READINGS

R. E. Spiller, *The Cycle of American Literature*, pp. 128-161.

C. M. Rourke, *American Humor*, pp. 186-236.

II. MAJOR TOPICS: Literature of the Continental Nation

A. *The general problem for students* is to recognize the fact that the quest for truth in American literature had by the end of the 19th century opened two major avenues, the inner and the outer, without either of which full maturity could not have been achieved

B. The divergent roads of American writing by 1890
   1. Open acceptance of nature and things
   2. Inward exploration of the consciousness, a stress on tradition and restraint, a concern for form
   3. Their search for reality
      a. The outer world and the unknown West
      b. The inner world and the familiar East

C. The acceptance of the expanding continent and the world of the modern mind
   1. Walt Whitman
   2. Mark Twain

D. The superficial rejection of American rawness for European gentility
   1. Henry Wadsworth Longfellow
   2. James Russell Lowell

E. Art and the inner life
   1. Emily Dickinson (1830-1886)

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a. Compact polished verse to express the depths of her emotions and her soul
   1) Expression of life lived or life repressed? Experience or wish?
   2) Outwardly sheltered yet apparently happy in her secluded life
   3) Wrote with violent intensity but ironic detachment of God, man, and nature
b. Poetry of uncompromising craftsmanship
   1) Resembled John Donne and England's metaphysical poets
   2) Seeking to reconcile the finite to the infinite without relinquishing the integrity of the human soul or the validity of physical nature

2. Henry James (1843-1916)
   a. Fictional art (short stories, novelettes, novels) of total self-revelation through perfect craftsmanship
      1) Spectator and analyst rather than recorder
      2) The alienated American as artist
   b. Major themes of his career
      1) Contrast of American sincerity and crudity with European deceit and culture
      2) Conflicting realities of life and art
      3) Psychological and moral measurements of good and evil
   c. Major stages (with examples)
      1) Problem of the expatriate—*The American*, *Daisy Miller*, and *The Portrait of a Lady*
      2) Novelettes with acute conflicts in human relationships—*What Masie Knew* and *The Turn of the Screw*
      3) Last great novels of psychological depth, ethical perception, and complexity of style and structure—*The Wings of the Dove*, *The Ambassadors*, *The Golden Bowl*

F. A problem in dynamics
   1. Swift cultural changes in the 1890's
      a. A sense of literary void in wake of romantic movement

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b. New intellectual and literary movements shared with European writers
   1) Realism and naturalism
   2) Impacts of Darwin, Marx, Freud
c. The acceptance by American writers of Zola's idea that the exact methods of experimental physical science can and should be applied to the analysis of society and the individual
   1) Through this new naturalism American writing became important in world literature
   2) Provided fundamental ideas about God, man, society, and nature

2. Vigorous and practical philosophic response
   a. Pragmatism of William James
      1) Experience as the only measure of truth
      2) Led to experimental psychology
   b. Socialism of Edward Bellamy in his novel *Looking Backward*
      1) Social reform through evolution
      2) Utopian industrialism by peaceful change and man's enlarging sense of social responsibility
3. Henry Adams (1838-1918)
   a. Stated the issues of the new order both in human and cosmic terms
   b. Historian and scion of the Adams family; sought universal laws underlying human events
   c. Writings
      1) Histories, biographies, theory of history—origins and consequences of American democracy
      2) Problem novels—*Democracy* and *Esther*
      3) The search for unity and multiplicity in life and art: *Mont-Saint-Michel and Chartres, The Education of Henry Adams, The Degradation of the Democratic Dogma*—essays
   d. Ultimate conclusions
      1) Chaos was the law of nature; order the dream of man; disintegration lay ahead not progress
      2) Dream of order had been realized most suc-

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cessfully in the system and ritual of the medieval church, in the worship of the Virgin

e. Literary style
   1) Symbolism derived from mathematical physics and evolutionary biology
   2) Irony

4. New naturalism developing
   a. Hamlin Garland—grim, unadorned tales and sketches of frontier life
   b. Frank Norris (1870-1902)
      1) A belief in raw power of nature, an ideal for a reformed social order
      2) Naturalistic novel: *McTeague*
      3) Prose epic on Wheat as a primordial force: *The Octopus* and *The Pit*
   c. Stephen Crane (1871-1900)
      1) Primitive forces of life direct petty actions of individual men
      2) Short tales, *e.g.*, "The Open Boat," "The Blue Hotel"
      3) A naturalistic novel: *Maggie: A Girl of the Streets*
      4) Greatest novel: *The Red Badge of Courage*
   d. Jack London (1876-1916)
      1) Consumed by the Nietzschean violence of his own tempestuous career
      2) At best in *The Call of the Wild*
      3) Conflicting influences of Darwin and Marx leads to inconsistency of theme, *e.g.*, *Martin Eden* and *The Iron Heel*

5. Poetry and the impact of science
   a. Sidney Lanier (1842-1881)
      1) Youngest of the southern poets who followed Poe
      2) Poetry could become scientific by adopting the arts of musical measurement and the system of musical notation
   b. William Vaughn Moody (1869-1910)
      1) Verse-dramas of the central problem of humanity: the rebellion of man against God

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2) Moral idealism calling for a return to the old values and solutions

c. Edwin Arlington Robinson (1869-1935)

1) Poet of the *fin de siècle*

2) Quiet and dogged stand against belief in ideal beauty and truth as sole materials of poetry

3) Faith in humanity in face of modern scientific determinism shown by poems on individual characters

G. The dynamics of an era

1. Literary movement of the 1890's brought Americans face to face with the age of science
2. American literature in the 20th century became a major force in Western Civilization

III. DISCUSSION PROBLEMS

1) Can literature clearly reveal the essentials of a civilization? Do Poe, Emily Dickinson, and Henry James reveal the essentials of American civilization? Whitman and Mark Twain?

2) Describe and explain what there was about the way European and American women lived in the late 19th century that encouraged self-repression. With what effects upon literature?

3) What was there in common in the art of writing as practiced by the poet Emily Dickinson and the novelist Henry James?

4) Why were Emily Dickinson's poems not well understood until the 1920's?

5) What basic principles of composition in the modern novel are traceable to the theory and practice of Henry James?

6) Why was the problem of how to be an artist complicated for Henry James by the problem of how to be an American? Was this not the problem of any artist—that is, how to get detachment without experiencing alienation?

7) What was the importance for 20th century Ameri-

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can writing of Darwin, Marx, and Freud? Of Zola and Balzac? Turgenev and Tolstoi? Spencer and Huxley?

8) What was the movement known as realism? What was naturalism? What was pragmatism?

9) With what success was Henry Adams able to state the issues of the new age of science both in human and in cosmic terms? Why did his fellow historians accept his histories yet spurn his judgments about their central meaning?

10) What new writers and forces were at work at the beginning of the 20th century? Why were their new directions even more important than their own achievements?

IV. STUDY EXERCISES

Eighteenth century neoclassicism yielded its preeminence to romanticism, which in turn gave way in American writing to realism and later to naturalism. Explain what deep and powerful intellectual and aesthetic currents or influences underlay each major shift in style and taste.

V. ADDITIONAL READINGS

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P. P. Wiener, *Evolution and the Founders of Pragmatism,* Cambridge (Harvard University), 1949.

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The Twentieth Century

I. REQUIRED READINGS

R. E. Spiller, *The Cycle of American Literature,* pp. 162-228.

W. Thorp, *American Writing in the Twentieth Century,* pp. 1-353.

or

C. M. Rourke, *American Humor,* pp. 209-236.

II. MAJOR TOPICS: The Twentieth Century

A. *The general problem for students* is to recognize the advances of American writing in the 20th century as part of a major effort to relate American opinions more accurately to American facts

B. The second renaissance: backgrounds.
   1. The "coming of age" (1910-1920)
   2. Progressive movement in politics: the background
      a. Democratic and nationalistic attack on the social problems created by industrialism and urbanism
      b. Secularized missionary zeal
      c. Climax and disintegration in war
   3. The epochs of America's literary renaissance
      a. Transcendentalism had launched the first major awakening
      b. Naturalism together with powerful currents of nationalism and self-criticism underlay the second

C. Criticism of literature and life
   1. Literary radicals who attacked ideality and "puritanism": Van Wyck Brooks, H. L. Mencken, Lewis Mumford, Max Eastman

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2. Neohumanists who retained moral emphasis of older idealists stripped of sentimentality; away from naturalism toward moral absolutes: Irving Babbitt, W. C. Brownell, Paul Elmer More
3. The aesthetic movement which emphasized Poe's choice of "taste" as superior to "pure intellect" or "moral sense": James G. Huneker, James Branch Cabell, J. E. Spingarn

D. Overcoming convention in writing fiction
1. Close-knit frame of British-American romantic values retained its hold upon popular tastes
2. Fiction as criticism of life had to center on single social issues, never on the total structure of social ethics challenged by new insights into human motivation
   a. Problems of individuals whose personal values were challenged by social change
      1) Howells, James, Adams, Twain
      2) Harold Frederic, Robert Herrick, Edith Wharton
   b. Ellen Glasgow (1874-1945)
      1) Novels comprise a social record of the new woman and the New South
      2) Interpreted the shift in values that so completely altered the Virginia society of which she was a part
   c. Willa Cather (1876-1947)
      1) Polished quality of her tales of women who act on their instincts, and demonstrate their nobility
      2) Social criticism by personal escape
   d. Sinclair Lewis—the complete critic of middle class society

E. Theodore Dreiser (1871-1945)
1. His writings one long autobiography in a soul-searching mood of acquiescence to natural law
2. Money and sex—the great drives in all his stories, the economic and biological motives, the symbols of success or failure as he had known them

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3. Major novels, studies in determinism: *Sister Carrie, The Financier, An American Tragedy*—"the great American novel"
4. Could make the experience he knew stand for the crisis of a society and an era

F. Convention and conformity in the theatre
1. Lack of originality or experimentation, as in the Continental movement toward naturalism, social criticism, and expressionism
2. New theatre groups by 1915 with European and native works in production

G. Poetry's "little renaissance"
1. Revolt against sentimental and conventional verse
2. Harriet Monroe's magazine *Poetry* opened the door to new major movements
   a. Imagists: Ezra Pound, Amy Lowell
   b. Bardic poets: Vachel Lindsay, Robert Frost, Edgar Lee Masters, Carl Sandburg, Robinson Jeffers

H. Robert Frost (1875-1963)
1. The purest poet of the new group, a conservative as well as an experimenter, a 20th century transcendentalist, a latter day poet of nature
2. Not since Longfellow and Whittier was an American poet so widely read
3. Perfect art of observation, its meaning, and the poetic form in which it is embodied
   a. New England poems comprise, like *Leaves of Grass*, a book of life
   b. Later major works: *A Masque of Reason* and *A Masque of Mercy*—the voice of nature is made human and speaks freely with God

I. Full circle
1. American literature by 1925 reached a new height of technical perfection and depth of meaning
   a. Older pioneers (Frost, Robinson, Dreiser, Amy Lowell) still active

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b. "Lost Generation" of younger writers just emerging
c. Malcolm Cowley and Edmund Wilson: the alienation and reintegration of the "Lost Generation"
d. The influence of Freud: Ludwig Lewisohn
e. The influence of Marx: V. F. Calverton

2. Gertrude Stein (1874-1946)—influential owing to her interest in irrationality and primitivism; her impact on style
3. Eugene O'Neill (1888-1953)
   a. America's first major playwright; a powerful influence on the American theatre
   b. Wrote to explore the human predicament and never solely to entertain; reflected naturalistic and expressionistic currents of contemporary drama
   c. Leading plays: *The Emperor Jones, Beyond the Horizon, The Hairy Ape, Strange Interlude, Mourning Becomes Electra, Ah, Wilderness!, The Iceman Cometh, Long Day's Journey Into Night*
4. Other playwrights
   a. Comedy: Philip Barry, S. N. Behrman
   b. Social problem drama: Robert Sherwood, Sidney Howard, Elmer Rice, Clifford Odets
   c. Symbolic drama: Thornton Wilder, Maxwell Anderson, William Saroyan, Arthur Miller, Tennessee Williams
5. Sherwood Anderson (1876-1941)—in *Winesburg, Ohio* stimulated use of symbolism in fiction
6. F. Scott Fitzgerald (1896-1940)—revelations of the "Jazz Age" and the youthful excesses of the "Lost Generation"
7. John Dos Passos (1896-)
   a. Revolt of youth against the basic institutions of American society
   b. Trilogy *U.S.A.*—panoramic naturalistic and critical survey of society
   c. Conflicting influences of Jefferson and Marx
8. Thomas Wolfe (1900-1938)
   a. Confronted the central conflict of modern living within a single human soul—himself

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b. A realist in approach, a symbolist, a spontaneous organic artist
c. Self-revealing novels: *Look Homeward, Angel, Of Time and the River, The Web and the Rock, You Can't Go Home Again*

9. Ernest Hemingway (1898-1961)
a. Mastery of art of fiction in short stories and novels
b. Theme: how man may meet death in a world stripped of all values except that of intensity
c. From Joyce and Stein, he learned value of words and phrases as immediate symbols of intense, momentary, and highly personal experience
d. Novels: *The Sun Also Rises, Farewell to Arms, To Have and Have Not, For Whom the Bell Tolls, The Old Man and the Sea*

J. The uses of memory
1. Reactions against the floods of free exploration in meaning and form
a. T. S. Eliot's call for depersonalization of poetry and the recognition of an ideal order in art
b. "The New Criticism"
c. Reconciliation of poetry and aesthetic criticism
1) Lanier, Huneker, influence of Croce
2) Ezra Pound
3) John Crowe Ransom and "the Fugitives"

2. Thomas Stearns Eliot (1888-)
a. Dominant figure of reactionary movement
b. Central problem: the relationship between tradition and individual talent, of the new work of art to the existing order of art masterworks, of the present to the past and the past to the present and the future
1) Shift in emphasis from the poet to the poem
2) Need to apply perspectives of the present upon the past
c. Search for order, form, discipline in poems and essays
d. Leading works
1) Poetry: *Prufrock and Other Observations,*

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The Waste Land, Ash Wednesday, Four Quartets

2) Dramas: *Murder in the Cathedral, The Cocktail Party, The Confidential Clerk*

3. Eliot's associates and followers in the classical movement
   a. Started with a concept of the artist as the maker of something projected wholly outside himself and subject to laws of order and form derived from the nature of art itself
   b. Archibald MacLeish, Hart Crane, Wallace Stevens, Marianne Moore, William Carlos Williams
4. Fiction and drama
   a. Turned more slowly to classicism away from symbolism, naturalism, aestheticism
   b. James T. Farrell's naturalistic *Studs Lonigan* trilogy
   c. John Steinbeck
      1) Primitive interest in animal motivations underlying human conduct; a world of unreality to offset ugly world he knew
      2) Novels: *Tortilla Flat, Of Mice and Men, Grapes of Wrath, Cannery Row*
   d. Erskine Caldwell:—"hard-boiled school" and social criticism of *Tobacco Road* and *God's Little Acre*
5. William Faulkner (1897-1962)
   a. Sensibility to the confusion and loss of values of men of his time; decay, perversion, extinction
   b. Yoknapatawpha County Chronicle of southern history: *Sartoris, The Sound and the Fury, As I Lay Dying, Sanctuary, Light in August, Absalom, Absalom!, Pylon, The Wild Palms, These 13, The Unvanquished, The Hamlet, Go Down, Moses, Intruder in the Dust, A Fable*
   c. Faith in man conveyed through Nobel prize acceptance speech (1950)

K. American literature in mid-20th century
   1. Searching for new directions

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a. Poetry reveals cleavage between mass civilization and minority culture
b. Reaction against experimentalism and revolt for revolt's sake

2. New writers: J. D. Salinger, Norman Mailer, Jack Kerouac, Alan Ginsburg, Ralph Ellison

III. DISCUSSION PROBLEMS

1) What were the characteristics and circumstances of the so-called "second renaissance" in American literature? Is this a useful description for literary developments between the two World Wars?

2) Where among American writings of recent years has humor proved itself to be an effective instrument?

3) Why precisely were the rebellious young writers of the generation around 1915 so objectionable to defenders of traditional values?

4) What was lost in the "Lost Generation"? Why did its members feel alienated from society?

5) Summarize the influence or impact of: a) William Dean Howells; b) Theodore Dreiser; c) Sherwood Anderson; d) Ezra Pound; e) Van Wyck Brooks.

6) How does William Faulkner's assertion that the way to measure a writer is by "the splendor of his failure" apply to American writers of the 20th century?

7) Why was the formerly bitter rebelliousness of America's writers altered during the 1930's into an absorption with the American experience?

8) What place can be assigned to Robert Frost in American literature?

9) Which school of poetry was more deeply in the American grain, the poets of nature and society, or those interested in technical experimentation?

10) What will posterity say of Eugene O'Neill?

11) In what ways are the works of Salinger, Mailer, Kerouac, and Ellison responses to contemporary American society? Are these writers within the older literary traditions?

IV. STUDY EXERCISES

In view of the overall history of American literature as

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seen from today's perspective, what can be said in summary of its achievements and shortcomings? To what extent has it emancipated itself from the European heritage? Remained a provincial offspring? Contributed importantly to world literature?

Against the background of your answers to the foregoing questions, what new directions or developments appear to be likely in American literature?

V. ADDITIONAL READINGS

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Part A: Review

I. HISTORY OF THE LITERATURE AND LANGUAGE OF THE UNITED STATES

A. *The general problem for students* is to think over thoroughly and systematically how an American language grew out of the English language, and an American literature grew out of the English and European literary tradition, with both language and literature modified by a combination of native and immigrant forces

B. The English language transplanted
   1. Elizabethan English
   2. The English-speaking frontier
   3. Change at work
      a. Word-borrowing and nomenclature
      b. Non-English sources for the American language
      c. Peculiarities of the genteel tradition
      d. Regional and social variations
      e. Cultural nationalism
   4. Current American English

C. The cycles of American literature
   1. Historical origins
      a. Importation of Western European civilization
      b. American expansion to the West
      c. Rise of an American civilization, with its contradictory mixture of idealism and materialism
   2. Secondary cycles culminated in the 19th century romantic movement, and later in a literary fulfillment between the two World Wars of the 20th century
   3. Arrival of the American man of letters: Irving, Bryant, Cooper

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D. The romantic movement
   1. Origins, characteristics, and problems of American romanticism
   2. The affirmation and the misgivings
      a. Faith in the free individual and democracy: Whitman
      b. Transcendentalism: Emerson, Thoreau
   3. Misgivings: Poe, Hawthorne, Melville

E. The rise of American civilization
   1. Expansion, industrialization, and immigration
   2. Persistence of native myths
   3. The American language and culture
   4. Literary rediscovery
      a. Adjustments needed for new conditions of American life
         1) Realism and regionalism
         2) The novel
      b. Howells and Twain
      c. The West
         1) As the measurement for all things
         2) The garden of the world

F. Literature of the continental nation
   1. Open acceptance of nature and things: Whitman and Twain
   2. Inward exploration of the consciousness, a stress on tradition and restraint, a concern for form: Dickinson, James
   3. Dynamic cultural changes at end of 19th century
      a. Decline of romantic movement
      b. Age of science
      c. Realism and naturalism in literature
      d. Positivism, pragmatism, socialism, and naturalism in philosophy

G. The second American literary renaissance
   1. Progressivism in politics
   2. Literary naturalism, cultural nationalism, and powerful currents of self-criticism
   3. Attacks on reaction and convention

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a. Literary radicalism
b. Neohumanism
c. Aestheticism

4. Overcoming convention in writing fiction
5. Theodore Dreiser
6. Expansion and diversification
   a. Materials of everyday life and locale
   b. Reportorial style of naturalism
   c. The theatre
   d. Poetry's "little renaissance"
7. Robert Frost
8. Full circle by 1925
   a. Lost generation
   b. O'Neill, Dos Passos, Wolfe, Hemingway
9. The uses of memory
   a. Reactions against free exploration
   b. Eliot and Faulkner

H. American literature in mid-20th century

II. THE RISE OF AMERICAN LANGUAGE AND LITERATURE

Choose any author or group of authors as examples to support the thesis that a distinctive language and literature had developed in the United States. Then by a similar approach present arguments to the contrary. Finally state your own considered opinion, while making such comparative references to the language and literature of your own culture as seem illuminating.

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Part B: Literary Texts

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Franklin

I. REQUIRED READINGS

Benjamin Franklin, *Autobiography*.

See: E. S. Bradley, R. C. Beatty, E. H. Long, editors, *The American Tradition in Literature*, revised edition, Vol. I, pp. 168-221.

II. MAJOR TOPICS: Franklin

A. *The general problem for students* is to evaluate Benjamin Franklin as a writer, his contributions to American society, his influence in shaping the American character, and as representative of his time and place.

B. Benjamin Franklin's *Autobiography*
1. The writer
2. The historical figure
3. The personification of the Enlightenment
4. Franklin and the American character

C. Benjamin Franklin the writer
1. His purpose as a writer: to point out the rewards of a rational, industrious life
2. His method: prudential sayings in the *Poor Richard's Almanacks*, gentle satire with an occasional cutting irony in his literary hoaxes, clear exposition in his scientific papers, the example of his own life in the *Autobiography*.
3. His style: lucidity, brevity, balance; variety ranging from homespun humor, sly wit, graceful turn of phrase, easy candor, warm affection, to stately, harmonious prose; memorable proverbs, gathered from many sources and carefully polished, serve to summarize and clinch his arguments

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4. Literary influences: Addison's essays, *The Spectator,* Plutarch's *Lives,* Bunyan's *Pilgrim's Progress,* John Locke, Rabelais
5. His limitations
   a. Writing primarily utilitarian—to achieve a political purpose, to advance science and bring about cooperation for the common good
   b. Lacks psychological depth, philosophical profundity, or commitment to literature as worthy of serious consideration in its own right
6. His accomplishment
   a. Notable record of success for schemes which he advocated and causes which he advanced through his writing
   b. Generated sympathy for his geniality, practicality, originality, and sense of purpose
   c. Most widely read early American author
7. The *Autobiography*
   a. The form: a letter to his son combining family recollections, memories of boyhood, and a record of intelligence and application rewarded which led Franklin to believe his was a life "fit to be imitated"
   b. Begun in England in 1771, picked up again in France in 1784 with a wider audience in mind, last part written in 1790 in Philadelphia
   c. Incomplete, ending with Franklin's return to England in 1757 as Pennsylvania's colonial agent
   d. Captures the carefree experiences of youth, the sense of vitality in colonial America in the 18th century, the recompense available to the prudent and diligent, the satisfactions (his own and the reader's) of virtue rewarded
   e. The catalogue of virtues—evidence of his belief that morality could be defined in precise terms as "an art of virtue"

D. The historical figure
   1. Early life
      a. Apprenticed at twelve years to a printer

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b. Business success as printer, writer, and publisher; retired to a career of public service in 1748
2. Community contributions
a. The Junto, the American Philosophical Society
b. The Library Company, the University of Pennsylvania, the Pennsylvania Hospital
c. New or improved organizations for police and fire protection and defense
3. Inventor and scientist
4. Public career

E. Franklin, personification of the Enlightenment
1. A Deist in religion, Franklin believed
a. There is One God, the Maker of all things, the governor of the world by His providence, the ultimate judge
b. The most acceptable form of worship of God is doing good to man
c. That theological distinctions were largely false, and interfered with man's pursuit of virtue
2. Promoter of useful knowledge by invention, discovery, dissemination, and education
a. Faith in the empirical method and the power of reason
b. Inventor, scientist, publicist, and educator
c. Dispenser of maxims for successful living
3. The self-cultivated personality:—the humble printer and the ambitious climber, the prudent man of knowledge and affairs, the conversationalist and wit of refined society, the confidante of notables, the wise and benevolent statesman and grandfather figure for his American people

F. Franklin and the American character
1. From his *Autobiography*
a. Virtues: Temperance, Silence, Order, Resolution, Frugality, Industry, Sincerity, Justice, Moderation, Cleanliness, Tranquility, Chastity, Humility —a technique for self-improvement
b. Habit of expressing himself only in terms of

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modest diffidence, in order to inform, promote, please, and convert others to his point of view

2. "Preface" to *Poor Richard's Almanack* (1758) or *The Way to Wealth*
3. Identification of Franklin with the American national character
   a. Franklin as "the first American" or "the multiple American" becomes a center of controversy
   b. Admirers of Franklin
      1) Oftentimes read the promise of American life in terms of individual opportunity, commonsense, and technological advance
      2) The essential Franklin seen as the boy who makes good by his own resources, the patriarchical leader of the Founding Fathers of the American nation
   c. Detractors of Franklin
      1) Beginning with John Adams who saw him as a great wit and politician, a very clever man, adept at fostering his own popularity
      2) Criticisms (D. H. Lawrence) emphasize the defects of materialistic values, and they blame Franklin for inculcating a false moralism in American life which mistakenly equates virtue with goods and gadgets, and which stifles honest human impulses through pressures of conformity

III. DISCUSSION PROBLEMS

1) Why cannot Franklin's popularity and widespread reputation be explained without a thorough knowledge of 18th century philosophy and politics?

2) Why does the Franklin legend when adversely criticized fail to overcome the allegory of the "success" of the *doer* in an America allegedly materialistic, uncreative, and unimaginative?

3) Discuss Franklin as a satirist. Compare him to Voltaire and Swift.

4) "The great central moral of it all was this," J. B. Bury wrote of 18th century enlightened thought, "that human nature is good, that the world is capable of being

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made a desirable abiding-place, and that the evil of the world is the fruit of bad education and bad institutions." How did Franklin reflect or further such views as these?

5) Of what importance for Franklin and America was The Junto? The Library Company of Philadelphia? The University of Pennsylvania?

6) Evaluate Franklin's career as a public servant in various capacities, on behalf of the British Crown as well as for Pennsylvania and the United States.

7) What can we learn about Franklin or about his autobiographical writings from the fact that he thought his own life was "fit to be imitated"?

8) With Franklin as an example, what was the significance of being a printer in the 18th century? To what extent is he representative of his craft?

9) What was Franklin's attitude toward literature? Towards his own writings?

10) Can you agree with Carl Van Doren that "a critic who thinks Franklin is not a great man of letters simply does not know what a man of letters is"?

11) What literary forms did Franklin use? Why?

IV. STUDY EXERCISES

Consider why Franklin's *Autobiography* has survived not only as a historical document, but as one of the American literary classics. In terms of Franklin's own values, can it be argued that he was a great writer?

Is the structure of values embodied in Franklin an adequate basis for human relationships in the complex world of today?

V. ADDITIONAL READINGS

I. B. Cohen, ed., *Benjamin Franklin: His Contribution to the American Tradition*, New York and Indianapolis (Bobbs-Merrill), 1953.

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C. L. Sanford, ed., *Benjamin Franklin and the American Character*, Boston (Heath), 1955.

C. Van Doren, *Benjamin Franklin*, New York (Viking), 1956.

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Hawthorne

I. REQUIRED READINGS

Nathaniel Hawthorne, *The Scarlet Letter.*

See: E. S. Bradley, R. C. Beatty, and E. H. Long, editors, *The American Tradition in Literature,* revised edition, Vol. I, pp. 555-737.

II. MAJOR TOPICS: Hawthorne

A. *The general problem for students* is to analyze Hawthorne's novel *The Scarlet Letter* (1850)
   1. A deep and subtle translation of New England Puritanism into 19th century terms
   2. The problem of sin dramatically presented in all its complexity
   3. A work of art

B. *The Scarlet Letter*
   1. Prologue
   2. The theme
   3. The characters
   4. The symbolism
   5. The structure

C. Prologue
   1. Hawthorne's fiction to 1850 had developed his obsessions with individual sin and moral isolation
   2. *The Scarlet Letter*
      a. In Hawthorne's words . . .
         1) "Positively a hell-fired story"
         2) "Diversified no otherwise than by turning different sides of the same dark idea to the reader's eye"
      b. A moral tragedy, a dark romance

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D. The theme
   1. The story of the tragic results of Hester Prynne's adultery against a somber background of Puritan New England
      a. Punishment of Arthur Dimmesdale's sin and of his subsequent hypocrisy in the pulpit
      b. Roger Chillingworth's unfulfilled marriage and his pursuit of revenge
      c. The illegitimate child Pearl as the innocent yet stained victim of sinning, also as elfin symbol of disordered nature
      d. Sin is followed by isolation, by isolation from society, from one's self, even from God
   2. Some insights into the theme
      a. The three main characters as representing heart, mind, and soul
      b. The frustration which results when each of the principal characters fails to achieve a harmonious relationship with his environment
      c. The novel seen as tragedy
      d. The functions of Puritanism in New England
         1) A religious novel or a novel about religion
         2) Occurrence of adultery before the novel begins: the consequences of sin; sin and the individual; sin and society

E. The characters
   1. Method
      a. The reality of the characters in their historical setting
      b. Hawthorne's stripping of his characters of all but a few human characteristics
      c. The characters as symbols
   2. Hester Prynne
      a. Possibilities for critical assessment
         1) Moral idealist or transcendentalist
         2) Saint, tragic heroine, or witch
      b. Problems of critical analysis
         1) Hawthorne's attitude toward her
         2) Her religious position

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3) Her attitudes toward her own adultery and toward society's verdict against her
4) The effects of isolation on her
5) Her progress toward redemption

3. Arthur Dimmesdale
   a. The problem of sin and confession
   b. Hypocrisy: effects of hidden sin
   c. Effects of his submission to Hester, Chillingworth, and the community
   d. The reader's sympathy or condemnation
4. Roger Chillingworth
   a. His marriage to Hester, and its outcome
   b. His transformation from man into fiend: credibility of his demonism
      1) Moral allegory
      2) Abnormality of his love
      3) The original sinner as the tool of judgment
   c. Evolution of his relationship to Dimmesdale
5. Pearl
   a. Natural child (illegitimate) and child of nature
   b. Psychological credibility or mere symbol
   c. Perceptive insights into her tragic situation
   d. Her evolution toward normality
6. Minor characters
   a. Their relationships to major characters
   b. Their relationships to plot

F. The multi-purpose symbolism
   1. The emblem of the scarlet letter *A*, and its constantly changing meanings
   2. The scaffold in the town square as symbol and structural device
   3. The dark forest and its flowing stream as symbol and dramatic setting
   4. The symbolic and narrative function of certain characters
      a. Pearl
      b. Governor Bellingham; Mistress Hibbins

G. The structure
   1. "The Custom House" introduction

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2. The scaffold scenes as the primary structural device
3. The forest as the structural center of the book
4. The last chapter as "roundup"

III. DISCUSSION PROBLEMS

1) In what way does Hawthorne inspect "an old Puritan prejudice" with new eyes? What in brief is the theme of *The Scarlet Letter*?

2) Why is Hawthorne preoccupied in *The Scarlet Letter* not with the sin of adultery but with its consequences? Is his story a tragedy? Are "light and love" absent?

3) Explain the relations of the members of *The Scarlet Letter*'s triangle to each other, and to the problem of retribution. Who rises, who falls? Who is the worst offender, and why?

4) To what extent is Hester responsible for the sins of Roger and Arthur? To what extent do their reactions affect her?

5) Why is it illuminating to devote special study to Pearl? Why is her name important? What role does she play? What does she represent?

6) Who are the minor characters in *The Scarlet Letter*, and what is the importance of each?

7) Are characters in *The Scarlet Letter* vital personalities as well as symbolic representations?

8) How does the story told in *The Scarlet Letter* impress you as dramatic material? How well does it observe the unities of time, place, and action?

9) How does Hawthorne employ small details in *The Scarlet Letter* to present major impressions? Give examples.

10) Looking back on the novel as a whole, how is allegory employed? Is *The Scarlet Letter* an allegorical novel in the usual meaning of the term?

11) To what extent is *The Scarlet Letter* at once realistic and impressionistic? Is this due to the New England setting, or to Hawthorne's style?

12) Is the novel primarily the story of Hester Prynne or of Arthur Dimmesdale?

13) To what extent can *The Scarlet Letter* be taken as criticism of Puritanism?

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IV. STUDY EXERCISES

Determine as exactly as you can Hawthorne's definition of his own kind of fiction as romance. Then evaluate *The Scarlet Letter* as a romance. In the preface, note his observations on lighting effects to distinguish between fantasy and reality. If you can, see also the prefaces of his other novels for the distinctions he makes between the novel and the romance.

Discuss *The Scarlet Letter* as a dramatic exploration of the problem of sin.

Discuss *The Scarlet Letter* as a dramatic exploration of the problem of isolation.

V. ADDITIONAL READINGS

E. S. Bradley, R. C. Beatty, and E. H. Long, eds., *The Scarlet Letter* by Nathaniel Hawthorne, an annotated text, backgrounds and sources, essays in criticism, New York (Norton), 1962.

R. H. Fogle, *Hawthorne's Fiction*, Norman (University of Oklahoma), 1952.

H. T. Levin, *The Power of Blackness: Hawthorne, Poe, Melville*, New York (Knopf), 1958, and (Vintage), 1960.

R. Stewart, *Nathaniel Hawthorne*, New Haven (Yale University), 1948.

M. Van Doren, *Nathaniel Hawthorne*, New York (Viking), 1949.

E. Wilson, ed., *The Shock of Recognition*, 2d. ed., New York (Farrar, Strauss, and Cudahy), 1955, and (Grosset and Dunlap), 1957.

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Mark Twain

I. REQUIRED READINGS

Samuel Langhorne Clemens [Mark Twain], *The Adventures of Huckleberry Finn.*

See: E. S. Bradley, R. C. Beatty, E. H. Long, editors, *The American Tradition in Literature,* revised edition, Vol. I, pp. 168-221.

II. MAJOR TOPICS: Mark Twain

A. *The general problem for students* is to analyze Mark Twain's *The Adventures of Huckleberry Finn*
   1. As a work of fiction and as a valuable period piece illustrative of mid-19th century Mississippi Valley culture
   2. An epic of lost boyhood and the great river

B. Mark Twain's *The Adventures of Huckleberry Finn*
   1. The themes
   2. The characters
   3. The structure
   4. The humor

C. Prologue to *The Adventures of Huckleberry Finn*
   1. Mark Twain as *nom de plume*
   2. A sequel to *Tom Sawyer*
      a. Artistically greater than its predecessor
      b. Yet less appealing to juvenile readers
   3. Picaresque fiction, episodic throughout and unresolved at the end, though more poetic than picaresque and deeper psychologically

D. The themes and the symbolism
   1. American Negro slavery as it was, and Nigger Jim's flight to freedom

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a. Slavery states and free states
b. Slaves and their families
c. Fugitive slaves and free Negroes
d. The institution of slavery amidst the democratic white community

2. Huckleberry Finn's flight to freedom
   a. Uncorrupted youth in a corrupt and corrupting civilization
   b. A solitary boy's self-development of his moral consciousness
3. The River
   a. A mighty stream in time and in history
   b. Conveys the raft through the epic of their adventures and moral conflicts
   c. A regenerating contrast to the pollutions of human society lying along its shores
   d. The river islands as virgin lands and places of refuge
   e. The raft as home and sanctuary
   f. A source both of life and death

E. The characters
1. Huckleberry Finn
   a. The narrator and central actor
   b. The only independent person in the entire string of river communities
      1) His life affords a criticism of organized society with all its strictures, codes, laws, and religion
      2) Instinctively good-hearted and inclined to do right for his fellow creatures, whether white or black, free or enslaved
      3) Deeply committed to the values of the society he rejects, Huck Finn triumphs by behaving in a way superior to society's customs and preachments
2. Tom Sawyer
   a. Hero of Twain's earlier romance of boyhood
   b. Huck Finn's major link with settled family life, village society, and community morality
   c. In this book, he is a device used to caricature ro-

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mantic fiction, and to contrast Huck Finn's world of reality with that of juvenile fantasy

3. Nigger Jim
   a. His flight from slavery supplies the central thread for the narrative
   b. Together with Huck Finn on their raft, the author uses his plight to reveal and explore problems so profound as to be universal
   c. Illuminates the paradoxes inherent in the dutiful slave's acquiescence in slavery's cruelties and its moral dilemmas
   d. His sweet gentleness of character sharply contrasts with the savage natures of men representing the outlook of the community
4. The king and the duke
   a. Comic representations of roving frauds at first appearance, then turned by the author into real, fully drawn characters
   b. Sink to the depths of moral depravity "enough to make a body ashamed of the human race" in their exploitation of the grief-stricken family
   c. Harmless only when on the raft adrift on the great river, the sanctuary safe from evil or capture, they exemplify Twain's most savage thoughts about the nature of mankind
   d. Huck's compassionate reaction to their downfall
5. Lesser characters of episodic and symbolic importance
   a. Tom Sawyer's family and close connections: Aunt Polly, the Widow Douglas, Aunt Sally and Uncle Silas Phelps, Tom's brother Sid and sister Mary
   b. Huck Finn's father: Pap
   c. The feuding Grangerfords and Shepherdsons
   d. Colonel Sherburn and old Boggs
   e. The Wilks family

F. The structure
   1. Resembles the earliest and simplest form of the novel in its episodic character

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2. Frontier narratives and tall tales so familiar to Mark Twain
3. Three parts of Huck Finn's adventures
   a. His escape from Tom Sawyer's world of boyish adventures by means of his own contrived "death"
   b. His timeless epic voyage downriver on the raft with the escaping Nigger Jim
      1) His wrestlings with his conscience
      2) His decision to help Jim escape, even though he suffer damnation for it
      3) His involvements with the contaminations of human life along the shore, and his returns to the safety of the raft adrift on the mighty river
   c. His return to the boyish world of romantic make believe, and also to village morality and the social codes of the community, and his ultimate rejection of them all

G. The humor of Mark Twain
   1. The western frontier
      a. Grotesque imagination and ludicrous exaggeration
      b. Wry insights and sly twists of anti-climax for comic effect
      c. Colloquial speech and idiom
      d. Portrayal of familiar character types
   2. Social satire and commentary

III. DISCUSSION PROBLEMS

1) Wherein does the greatness of *Huckleberry Finn* lie? In its structure? Character? Symbolism? Narrative? Style?

2) What is the role of the great river in *Huckleberry Finn*?

3) What is the dilemma surrounding the slave Nigger Jim? How satisfactorily is it resolved, if at all?

4) What judgments can be offered about *Huckleberry Finn*'s qualities of sensibility, sensitiveness, and social rectitude?

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5) What is the relationship between the characters Tom Sawyer and Huck Finn? Between the novels *Tom Sawyer* and *Huckleberry Finn*? Do these two novels merely represent two volumes of the same epic?

6) Why, in the largest sense, will it only be adults who will read *Huckleberry Finn*?

7) Why does the ending of *Huckleberry Finn* afford so much possibility for controversy? Is it mere "cheating," as Hemingway said? Or does it provide "a certain formal aptness," as Lionel Trilling has argued?

8) What could Ernest Hemingway have meant when he stated: "All modern American literature comes from one book by Mark Twain called *Huckleberry Finn*"?

9) Can Huck Finn be seen, as T. S. Eliot and others have understood him, as one of the permanent symbolic figures of fiction?

10) Is there truth in the sharp criticism by Van Wyck Brooks that even *Huckleberry Finn*, for all its beauty and freshness, contained only a mediocre approximation of the author's latent talent?

11) Is the apparent naiveté or unconscious innocence of Twain's *Huckleberry Finn* a clue to the adolescent immaturity of the American nation, or is it symbolic of something far more profound? If so, what?

12) What is the relation of *Huckleberry Finn* to the picaresque tradition?

IV. STUDY EXERCISES

Estimates differ about Mark Twain's *Huckleberry Finn*, as do opinions about literature, criticism, and American literary history. But the essential problem remains: Does *The Adventures of Huckleberry Finn* present a mature and artistically valid vision of life? Or is it simply a narrative of American experience? Does Mark Twain succeed in creating a profound work of fiction out of the everyday materials of American culture? Is this novel the most American of books?

V. ADDITIONAL READINGS

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Lewis and Fitzgerald

I. REQUIRED READINGS
Sinclair Lewis, *Arrowsmith.*
F. Scott Fitzgerald, *The Great Gatsby.*

II. MAJOR TOPICS: Lewis and Fitzgerald

A. *The general problem for students* is to analyze these two novels
1. As works of fiction, as period pieces illustrative of native writing in the 1920's, and as literary attacks on social conventions, patterns of popular conduct, and false moral standards
2. As outstanding examples of 20th century American literature

B. The attack on hypocrisy and stale convention
1. *Arrowsmith* by Sinclair Lewis
2. *The Great Gatsby* by F. Scott Fitzgerald

C. *Arrowsmith*
1. Prologue: the satires of Sinclair Lewis
   a. Earlier novels
   b. Five major satirical novels: *Main Street* (1920), *Babbitt* (1922), *Arrowsmith* (1925), *Elmer Gantry* (1927), *Dodsworth* (1929)
   c. Later novels were of indifferent quality, a long and sad decline which complicates any evaluation of their author as a creative artist
2. The theme of *Arrowsmith:* the obstacles against which the disinterested scientist, the man of healing and research, labors in a society whose standards are those of money and position, ambition and emulation

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3. The religion of science as the spirit of the age
   a. The careers of Dr. Martin Arrowsmith and their settings
      1) Medical student at the midwestern state university
      2) General practitioner in a prairie village
      3) Public health director of a small Iowa city
      4) Medical scientist at a famous New York City institute of research
      5) Plague fighter in the Lesser Antilles
      6) Lonely truth-seeker in a sort of hermitage of research
   b. The crises of Arrowsmith's career arise at each stage out of conflicts between pure medicine and scientific research on the one hand and middle-class social or business standards of success on the other
   c. In his pursuit of pure and undefiled science, Arrowsmith finds salvation, a god to love whom no man can possess and no man can cajole
4. The characters
   a. Dr. Martin Arrowsmith, the hero, a physician with a drive toward research
   b. Professor Max Gottlieb, a Jew and representative of the religion of pure science, pathetic in the end trapped by power, jealousy, and physical helplessness
   c. Dr. Gustave Sondelius, the battler against plagues
   d. Dr. Terry Wickett, the tough and lonely research worker
   e. Leora Arrowsmith, the hero's wife and the most fully realized character in the novel
   f. The minor characters are satirical caricatures of middle-class Americans, with their foibles, pretensions, and foolish conventions, symbolic encumbrances against which noble characters must contend
5. An evaluation of *Arrowsmith*
   a. Lewis' most mature and well-rounded picture of American society, with the added quality charac-

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teristic of important literature—a confrontation against the issues of life and death
b. Reveals the basic health of a people who can explore and satirize their own weaknesses
c. Reveals the betrayal of virtues by all levels and institutions of a society which the author sees as materialistic
d. The hero is enobled both by his pursuit of pure science and by the contrast he presents to the representatives of mass ineptitude

D. *The Great Gatsby*
1. Prologue: the achievement of F. Scott Fitzgerald
a. An artist who depicted the nihilism and dissipations of the Jazz Age
1) As historian of the younger generation rebellious against war and crusaders, against social convention and hypocrisy
2) His career divides in 1929 at the advent of the great economic depression
b. His own life exemplified his subject matter
1) Short stories: *Flappers and Philosophers* (1920), *Tales of the Jazz Age* (1922), *All the Sad Young Men* (1926), *Taps at Reveille* (1935)
2) Novels: *This Side of Paradise* (1920), *The Beautiful and Damned* (1922), *The Great Gatsby* (1925), *Tender Is the Night* (1934), *The Last Tycoon* (1941, incomplete and posthumously published)
2. The themes
a. Jay Gatsby's false dream
1) That wealth and another chance would bring back his lost love and his lost youth
2) "He did not know that it was already behind him, somewhere back in that vast obscurity behind the city, where the dark fields of the republic rolled on under the night."
3) Failure (that is having the wrong dream) resulted from a fundamental lack of a clear moral sense, a lack really of cultural tact

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b. The cultural deficiency but moral superiority of the American West in contrast to New York City and the East
c. The tragic problem of wealth
   1) The *need* of money in order to keep the moment of beauty and illusion alive, the conviction that money can buy anything
   2) The sense of disaster that money after all does not buy anything but tragedy and remorse

3. The major characters
   a. Jay Gatsby, vulgar yet with an attractive nobility, a product of quick illegal wealth, motivated into maneuvers to win back the girl whom money earlier had won away
   b. Nick Carraway, the narrator who recognizes Gatsby's merits
   c. Daisy Fay Buchanan, Gatsby's lost love and a product of the power of money to induce moral decay
   d. Tom Buchanan, her husband, a savage caricature of a delayed adolescent, libertine, and puritan
   e. Miss Jordan Baker, incurably dishonest, unable to endure being at a disadvantage
4. The symbolism
   a. The green light beckoning from the end of Daisy's dock, "the orgiastic future that year by year recedes before us . . ."
   b. The vulgarity and crudities of wealth
      1) Gatsby's house, his cars, his parties with their hordes of unknown guests, his death and his lonely funeral
      2) Buchanan's ostentatious home, as contrasted with Gatsby's even more grotesque establishment on one side and the *petit-bourgeois* sharpness of Buchanan's mistress' circle of family and friends on the other
   c. War medals, an Oxford education, Prohibition's world of crime and immorality, pets, servants, the swimming pool

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d. The wasteland between West Egg and New York City

5. An evaluation
   a. A satire of materialism
   b. Skillfully constructed
   c. Poetic style with mastery of both symbol and rhythm

III. DISCUSSION PROBLEMS

1) Describe and comment on the settings and locations which appear in *Arrowsmith*. What could T. K. Whipple have meant that "nothing could be more lifelike than Lewis' counterfeit world in all its accurate and unbearable detail"?

2) In what respects was Martin Arrowsmith "a new kind of hero" and scientific idealism a new subject? Has anything happened to alter such viewpoints?

3) Is the science of medicine in all or any of its phases —education, private and public practice, research—vulnerable to the attacks made against it by Sinclair Lewis? Or is his satire valid only for the United States, if anywhere?

4) Analyze *Arrowsmith* as a presentation or portrayal of what Mark Schorer calls the world of Sinclair Lewis.

5) Can you explain the popularity of Sinclair Lewis' *Arrowsmith*? Why should attacks on American life and conventions meet enthusiastic reception even in the U.S.A.?

6) Of what significance is it that both *Arrowsmith* and *The Great Gatsby* are obsessed by problems arising from American westerners in contact with the East.

7) Why all the parties in *The Great Gatsby*? And who is the mysterious figure who gives them? Why does Gatsby so often appear to be an incredible figure?

8) To what extent in the final pages of the novel does Nick Carraway become the guardian of Gatsby's illusion, committed to it, and a defender of it against the world that came to Gatsby's parties but ignored him in his agony and death? What bearing do these sentimental passages have on your reaction to the novel?

9) Are there any useful general points of comparison

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and contrast between *Arrowsmith* and *The Great Gatsby*?

10) What kind of a woman was Daisy Fay Buchanan? Was she real?

11) Why was Fitzgerald so popular with readers during the 1920's and 1950's, but almost ignored during the intervening years?

12) Was Fitzgerald's symbolism effective in *The Great Gatsby*?

IV. STUDY EXERCISES

Consider *Arrowsmith* and *The Great Gatsby* as commentaries on the American dream of success. What is the nature and quality of this dream, and how does it compare with the actuality of American life? Compare and contrast these novels in portrayal of character and use of symbolism.

V. ADDITIONAL READINGS

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E. Wilson, *The Crack-up*, New York (New Directions), 1956.

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O'Neill

I. REQUIRED READINGS

Eugene O'Neill, *The Hairy Ape* and *Desire under the Elms.*

See: E. S. Bradley, R. C. Beatty, E. H. Long, eds. *The American Tradition in Literature,* revised edition, Vol. II, pp. 1118-1154.

II. MAJOR TOPICS: O'Neill

A. *The general problem for students* is to analyze these two plays by Eugene O'Neill as manifestations of important new directions in the American theatre, and as the products of an outstanding dramatist
   1. A break with rooted conventions and stereotypes
   2. The liberating influence of the new psychology, as shown in expressionism, and poetic symbolism
   3. A new depth of seriousness, a new vitality in the dramas themselves, and the free use of experimental techniques in acting and stagecraft
   4. Kinship with naturalistic drama in Europe, *e.g.,* Ibsen, Strindberg, Hauptmann, Maeterlinck

B. O'Neill's dramas: *The Hairy Ape* and *Desire under the Elms*
   1. Early life and plays
   2. *The Hairy Ape*
   3. *Desire under the Elms*

C. Prologue: the achievement of Eugene O'Neill
   1. Playwright for the Provincetown Players, his early one-act plays and his later longer dramas successfully combined realism with experimental techniques

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2. Period of greatest popular success and renown (*ca.* 1920-1936): *Beyond the Horizon, The Emperor Jones, Anna Christie, The Hairy Ape, All God's Chillun Got Wings, Marco Millions, Lazarus Laughed, Desire under the Elms, The Great God Brown, Strange Interlude, Mourning Becomes Electra, Ah, Wilderness!*
3. Last great works (*ca.* 1939-1953), often intensely autobiographical, each an allegory of man's search for reality in the worlds of experience and of dreams: *The Iceman Cometh, A Moon for the Misbegotten, Long Day's Journey into Night, A Touch of the Poet, More Stately Mansions* (unfinished)

D. *The Hairy Ape*
1. Certain more or less "typical" O'Neill characteristics, as evident in *The Hairy Ape*
   a. Expressionism
      1) The settings of the firemen's forecastle and stoke-hold crush down upon the men by their sheer massiveness to emphasize the brutal dehumanizing force of steel and machinery
      2) The stoker, the symbolic victim of modern industry, a man far removed in circumstance, the instrument of that social rebellion and sense of buffeted frustration which was O'Neill's message at that time
   b. Poetic symbolism, language, color imagery
   c. Faith in the dignity of man and nobility of human failure
2. The symbolism of this "unconscious autobiography" is that of a man who has lost his ancient harmony with nature. "The struggle used to be with the Gods," said O'Neill, "but is now with himself, his own past, his attempt to 'belong.'"
   a. Cosmopolitanism
   b. Opposition of steam and sail
3. The hero and his drama: Robert Smith, "Yank"
   a. "The Hairy Ape," a ship's stoker with brutish confidence in his animal superiority
   b. Scene by scene his confidence crumbles after an

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encounter with an aristocratic young lady who calls him a "filthy beast"
c. Futilely he attempts to show the lady he is as good if not better than her kind, to show himself that he "belongs" somewhere in her world
d. Failing this he turns to the I.W.W.s (Industrial Workers of the World), but finds himself rejected there also
e. Reduced to animal nature, he seeks identity with a gorilla in the zoo, and is crushed to death
f. Said O'Neill: ". . . the whole play is expressionistic. Yank is really yourself and myself. He is *every* human being."

4. Minor characters
a. Paddy: an old, Irish sailor, foil to Yank, who drinks himself into a sodden oblivion
b. Mildred Douglas: dressed in white, the bloodless, fretful, discontented daughter of a steelmaker, faints in horror at sight of "the hairy ape"
c. Long, another stoker, who voices the class-warfare argument
d. Secretary of an I.W.W. local union
e. Mildred's aunt
f. Assorted type characters, including wealthy people, "a procession of gaudy marionettes," masked and dressed all alike to express the forbidding impersonality of that genteel society to which "the hairy ape" could never belong

E. *Desire under the Elms*
1. Combines elements typical of O'Neill, naturalistic in style and under the direct influence of Greek tragedy with its themes of incest and infanticide
a. Passions of people who harbor the seeds of their own destruction
b. Psychological insights into love-hate relationships, in this case of father and son, husband and wife, brother and brother
c. The cosmic loneliness of man
d. The hardness of God
e. The acceptance of fate

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2. "Unconscious autobiography," even more than *The Hairy Ape*
3. The symbolism
   a. The two enormous elm trees on each side of the house where the action takes place. Thus: "They appear to protect and at the same time subdue. There is a sinister maternity in their aspect, a crushing, jealous absorption. . . . They brood oppressively over the house."
   b. The stark poetry of the stony New England landscape
   c. Gold hidden beneath the floor of the house or far away in California affords the characters their illusion that escape from tragedy is possible
4. The house and trees, characters almost, express the flow and imprisonment of the lives lived within
5. The characters and their tragedy
   a. Ephraim Cabot, the seventy-five-year-old father
      1) Miserly and tyrannical, yet towers over his sons in his physical prowess, by strength of character, and identity with the soil
      2) Uneasy with people and lonely in his own house, with its mysterious "somethin'" in the atmosphere, given to sleeping in the barn with the livestock
   b. The sons of Ephraim Cabot
      1) Simeon, a lonely widower of 39, and Peter, who work the farm for their father expecting to inherit it; when he re-marries they sell their expectations to their half-brother in return for their father's hidden gold, and run away to California
      2) Eben, son of Ephraim by a second wife, whom Eben believes was worked to death and robbed of her property by his father—hence Eben believes his father robbed him of his mother; the subsequent love affair between Eben and Ephraim's new wife and his murder of his own infant son (whom Ephraim believes is his) represents Eben's un-

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conscious wish to win a maternal and sexual triumph rightfully belonging to his father

c. Abbie Putnam, Ephraim Cabot's third wife, who comes to love Eben and bear him a son, and finally to share his guilt and punishment

III. DISCUSSION PROBLEMS

1) What is the theme of *The Hairy Ape*? How is it conveyed to the audience?

2) Where did Yank "belong," if anywhere?

3) What is Paddy's function in *The Hairy Ape*? Mildred Douglas?

4) Where and in what circumstances in *The Hairy Ape* does O'Neill employ the symbol of a steel cage, and with what effect? Does the symbol of a cage arise in *Desire under the Elms*?

5) What influences in *Desire under the Elms* come from Greek tragedy? Do these explain why some authorities denounced the play as obscene?

6) Analyze "Yank," Paddy, Ephraim Cabot, and Eben Cabot as psychological studies.

7) Why did Ephraim Cabot marry Abbie Putnam, and why did she marry him? Explain the lust and love of Abbie for Eben, of Eben for Abbie.

8) What is so ironic about the Sheriff's (and the play's) last line? "It's a jim-dandy farm, no denyin'. Wished I owned it!"

9) How do *The Hairy Ape* and *Desire under the Elms* suggest O'Neill's acquaintance with Ibsen, Strindberg, Maeterlinck, or Hauptmann? To what extent is O'Neill set apart from the new European drama?

10) What is to be understood from the fact that both *The Hairy Ape* and *Desire under the Elms* have been adjudged to be O'Neill's "unconscious autobiography"? Or that both are said to be expressionistic dramas?

11) What are the Freudian elements in *The Hairy Ape* and *Desire under the Elms*? The Marxist elements?

IV. STUDY EXERCISES

Explain and analyze the effects upon Eugene O'Neill of the following: 1) Greek tragedy and stagecraft; 2) the

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experimental European theatre of Ibsen, Strindberg, Hauptmann, Maeterlinck, Shaw, and others; 3) his own family.

Explain at some length what impact Eugene O'Neill has had upon modern drama in general and the national theatres of your own regions of the world and your own country in particular.

Consider what O'Neill has to say about modern man's loss of contact with his environment in *The Hairy Ape* and *Desire under the Elms*, and in his other plays.

V. ADDITIONAL READINGS

D. Alexander, *The Tempering of Eugene O'Neill*, New York (Harcourt, Brace & World), 1962.

D. Falk, *Eugene O'Neill and the Tragic Tension*, New Brunswick (Rutgers), 1958.

A. and B. Gelb, *O'Neill*, New York (Harper), 1962.

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Faulkner and Hemingway

I. REQUIRED READINGS

W. Faulkner, *The Bear* and *Old Man.*

E. Hemingway, *The Snows of Kilimanjaro.*

See: E. S. Bradley, R. C. Beatty, E. H. Long, editors. *The American Tradition in Literature,* revised edition, Vol. II, pp. 1259-1390.

II. MAJOR TOPICS: Faulkner and Hemingway

A. *The general problem for students* is to analyze these three stories
   1. As works of fiction and as examples of native writing by two outstanding recent authors
   2. As illustrations of the contemporary search for reality in literature

B. Fiction in search of reality
   1. *The Bear* and *Old Man* by William Faulkner
   2. *The Snows of Kilimanjaro* by Ernest Hemingway

C. The achievement of William Faulkner (1897-1962)
   1. Novels and shorter stories form a complicated yet interconnected pattern: the saga of Yoknapatawpha County
      a. Northern Mississippi in the U.S.A.'s Deep South, particularly the town of Oxford ("Jefferson") and Lafayette County ("Yoknapatawpha")
      b. Faulkner's own country and people and his transmutation of local reality and myths into a symbolic self-contained world of the imagination, with universal implications
      c. A parable of the Deep South, a private version of social ruin and decay

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d. A chapter of mankind's tragic destiny as foredoomed in a world which has rejected the past and abandoned traditional values

2. Faulkner's point of view
   a. Closer to Poe, Hawthorne, Cooper, and Melville than to the "new realism" of Dreiser and Lewis
   b. A sense of the quality of life itself—of the warmth of kinship, of the calculating element in marriage, of the consuming fire of illicit love
   c. No one should or can own nature; parallel to the greed of land-owning is slave-owning which carries a burden of sin to be expiated only through brotherly love
   d. His belief that the writer's job was to make the world a little better than he found it

D. *The Bear*
   1. A part of the Yoknapatawpha chronicle
      a. Belongs on "the last frontier" of Mississippi, about 1883
      b. First printed in full in *Go Down, Moses and Other Stories* (1942), examination of the shame and pathos of white and black relationships
   2. The five-part structure and its style
      a. A story of hunting in Faulkner's simplest prose comprises the first three parts and the last part
      b. Fourth part
         1) Intricate allusive style, attempts to encompass vast segments of time and history
         2) Complicated topics and themes
   3. The characters and their place in the saga
      a. Old Ben, the bear, a symbol of the wilderness of freedom, courage, and of the fruitful earth
      b. Sam Fathers, son of a Chickasaw chief and a Negro slave
         1) Integrity, endurance, courage, and humility, a guardian of good traditions
         2) Understands the wilderness
      c. Boon Hogganbeck, a plebeian version of Sam Fathers

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d. A mongrel dog, Lion, taintless and uncorruptible like Sam and Old Ben
e. Isaac (Ike) McCaslin, now sixteen, the son of Theophilus ("Uncle Buck"), and grandson of Carothers McCaslin
   1) Must prove, in the ancient ordeal of the hunt, his right to stand with men
   2) Learns his lessons so well that he repudiates the inheritance of his family, because of his grandfather Carothers, whose infidelity he reads between the lines of the plantation records; he comes to believe that the land itself had been cursed by slavery, and thought that the only way for him to escape the curse was to relinquish the land

E. Old Man
   1. Like *Huckleberry Finn* it gives an impression of the power and lengendary sweep of the Mississippi River
   2. The connection between Yoknapatawpha County and the rest of the South (1927): horizons widen as events float downstream
   3. The story: "Old Man"
      a. The convict-hero is ordered to save a woman trapped by flood
      b. He attempts to return with her, but they are carried back and forth up river and down
      c. Eventually he returns to the prison farm, whereupon he receives an additional ten-year sentence for political reasons
      d. The convict does not theorize about his fate; he is courageous and dedicated because circumstances compel him to be; he wants only to be secure in his life and in his freedom which is inside himself

F. The achievement of Ernest Hemingway (1898-1961)
   1. Backgrounds
      a. Influenced by Mark Twain, Stephen Crane, Ambrose Bierce, and Ring Lardner

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b. Principal teachers: Sherwood Anderson, Ezra Pound, Gertrude Stein, and Ford Madox Ford

2. Stylist
   a. Spare and concise, yet repetitive prose, free of cliché, "artful" allusions, and none but the smallest and simplest of words, the shortest and most direct of sentences
   b. Dialogue strips speech to an essential pattern
   c. Grasp of the dramatic
3. Themes and characters
   a. Subjects: death, war, sex, sport, and dissipation
   b. The "Hemingway hero"
      1) To some extent Hemingway himself with his adventures and postures
      2) Inside him in working adjustment, the wound (psychological as well as physical), the break from society, and the code
      3) Exemplifies "grace under pressure" to show the hero how to conduct himself in the losing battle of life
4. His style, themes, and language influenced contemporary writers

G. *The Snows of Kilimanjaro*
1. A moral tragedy
   a. The psychology of a dying man
   b. The death of a writer before his work is done, a man plagued with the deep sense of his loss of artistic integrity
2. The story
   a. The narrative
      1) The impending death, while hunting in Africa, of Harry, a writer who has been obsessed for years with curiosity about the idea of death
      2) Flashbacks to explain his wound and how it became fatally gangrenous
      3) Flash-forwards with an imaginary rescue and escape
      4) Revelation that Harry has died

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b. The tragedy of the writer's wasted hopes and, now unusable, talents
   1) The true tragedy lies not in his death which is inevitable in any case
   2) Harry's tragedy is comprised of his suicidal lack of courage to reject the world of ease and indifference, his failure to love again, his inability to write down what was inside him
c. Streams of consciousness on two levels
   1) Dreaming and waking
   2) The two streams intersect, with reality dissolving into nightmares and the nightmares becoming substance

3. Symbolism
   a. Explicit use of symbols, whereas in Hemingway's earlier writing they were concealed or unconscious
   b. Death symbols: vultures, the dead leopard, the hyena, the bicycle policemen, the airplane, and especially the snow-capped top of Kilimanjaro ("the House of God")
4. Hemingway's attempt to write prose with a "fourth dimension," and beyond that even—a "fifth dimension"

III. DISCUSSION PROBLEMS

1) Where does "The Bear," its characters and story, fit into Faulkner's saga of Yoknapatawpha County? What internal elements provide evidence for the placement of this story?

2) How does Faulkner adapt his style to different characters? What is characteristic of his own rhetoric?

3) Do you see Faulkner as "a 20th century Poe" and his work "contemporary Gothic"? In what respects is he in the tradition of both Hawthorne and Twain?

4) The crucial questions in Faulkner's "The Bear" relate to the four central characters: Why can Ike or Sam not kill the bear? Why can Boon? Why are Boon and Lion drawn precisely so? And why does Sam Fathers die along with Old Ben?

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5) Do you agree that the true power of "The Bear" is that it is a nature myth?

6) By employing "the splendor of the failure" as his standard, Faulkner once ranked his own achievement ahead of Hemingway's. Do you agree?

7) To Hemingway the great early American writers were "colonial" at best, that is English writers who happened to have been born in America. Thus: Poe was skillful, "but he is dead." Thoreau was unreadable. Hawthorne and Emerson "did not know that a new classic does not bear any resemblance to classics that have preceded it." How are these views reflected in Hemingway's writing?

8) Do you understand Gertrude Stein's judgment of Hemingway that "he looks like a modern and he smells of the museums"? Is this true of the author of "The Snows of Kilimanjaro"?

9) Ford Madox Ford observed of Hemingway's choice of words that they "strike you, each one, as if they were pebbles fetched fresh from a brook." What do you think he meant?

10) "No one has explained what the leopard was seeking at that altitude," Hemingway wrote as a prologue to "The Snows of Kilimanjaro." What was it doing there, in your opinion?

11) Is Harry the conventional "Hemingway-hero"?

12) What about the setting of "The Snows of Kilimanjaro"? Could this story have occurred anywhere else?

13) How do Faulkner and Hemingway fit into the context of the Jazz Age?

14) What are the time structures of "The Bear" and "The Snows of Kilimanjaro"?

IV. STUDY EXERCISES

Write a critical judgment of "The Bear" and "Old Man" in terms of Faulkner's Nobel Prize acceptance speech. "The problems of the human heart in conflict with itself . . . alone can make good writing because only that is worth writing about, worth the agony and the sweat. . . . The writer must leave no room in his workshop for anything but the old . . . universal truths lacking which any story

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is ephemeral and doomed—love and honor and pity and pride and compassion and sacrifice. Until he does so he labors under a curse. He writes not of love but of lust, of defeats in which nobody loses anything of value, of victories without hope and worst of all without pity or compassion."

Do Faulkner's standards apply equally to Hemingway's fiction, particularly to "The Snows of Kilimanjaro"?

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Poetry and Essay: Poe, Emerson, and Thoreau

I. REQUIRED READINGS

E. S. Bradley, R. C. Beatty, and E. H. Long, eds., *The American Tradition in Literature*, revised edition, Vol. I, pp. 737-892, 999-1245.

II. MAJOR TOPICS: Poetry and essay: Poe, Emerson, and Thoreau

A. *The general problem for students* is to discover in poetry and essay how the romantic spirit manifested itself in the United States
   1. Freedom and individualism in preference to formalism and authority
   2. Imagination and intuition exalted over rationalism or material reality
   3. Faith in ideality, nature, and mankind, and in the importance of the subconscious or inner life, an obsession with strangeness or mystery

B. The poetry and essays of American romanticism
   1. Edgar Allan Poe
   2. Ralph Waldo Emerson
   3. Henry David Thoreau

C. Edgar Allan Poe (1800-1849)
   1. General evaluation
      a. Continuing influence on writers and critics
         1) Emphasized the art that appeals simultaneously to reason and to emotion
         2) Stressed the discipline of beauty as the only valid principle underlying any work of art
         3) Sensibility expressed in symbolism

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b. A new symbolic poetry
c. The formalization of the short story and the broadening of science fiction
d. Essays in literary criticism

2. Poetry of romantic symbolism
   a. Only forty-eight poems
   b. At their best
      1) Imaginative artistry of beauty, restraint, and unity of effect
      2) The rational content unimportant, while the indefinite suggestions of the words in their arrangement constitute the poem
      3) Manipulation of language for poetic effect: "The Raven," "The Bells," "Annabel Lee"
3. Short stories
   a. Foundation of a new short style of fiction of psychological analysis and symbolism, *e.g.*, "Ligeia" and "The Fall of the House of Usher"
   b. Invention of the story of detection
      1) Crime violent or malicious, blundering police and the logical deduction by the clever amateur detective, the impossible circumstances dissolved by the "hidden" clue or the "insignificant" detail, the innocent suspect saved by identifying the true villain
      2) Logical reasoning as in: "The Murders in the Rue Morgue" and "The Purloined Letter"
   c. The broadening of science fiction by making the scientific facts intrinsic to the action, *e.g.*, "A Descent into the Maelstrom"
4. Essays in literary criticism
   a. An important critical theory: the primary role of beauty with moral truth a principal objective and didacticism rejected
   b. A discipline of analytical criticism, *e.g.*, "The Poetic Principle"
   c. The imagination elevated above realism or imitation of nature
   d. Relation between theory and practice

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D. Ralph Waldo Emerson (1803-1882)
  1. General evaluation
    a. Major spokesman of American romantic movement
      1) His passion for unity blended serenity and practicality, God and science, and he stands midway between Plato and Einstein, between Jonathan Edwards and Benjamin Franklin
      2) The transcendental law was the moral law as perceived by intuition through which man discovers the nature of God, a living spirit
      3) Life was energetic and fluid; its transcendental unity resulted from the convergence of all forces upon the energetic truth, the heart of the moral law
      4) Major doctrines: correspondence, compensation, intuition, and the importance of the individual as qualified by his place in the divine whole
    b. Poet, essayist, and lecturer
  2. Decisive literary statements
    a. *Nature* (1836), a prose poem in book form
      1) The first comprehensive expression of American transcendentalism, which in Emerson is essentially lyrical
      2) Formal irregularity in an age of metrical conformity, yet organic in spirit and relationship to the universe
      3) Symbolism: natural facts as symbols of spiritual facts; nature as the symbol of spirit; words and ideas as symbols of truth
    b. Essays and lectures
      1) Convey Emerson's view of life, a suspended judgment, a tranquility of soul balanced between forces, an admission of both fate and free will, of both divine and human sanctions
      2) Expressions for an age in which timeworn traditions and dogmas were fading away, *e.g.*, "The American Scholar" (1837) and "The Divinity School Address" (1838)

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3) Native expressions of intellectual currents akin to German idealism, but with stronger convictions of progress through evolution as derived from the American experience

c. Poems: didactic bold language and imagery, metaphysical verse

E. Henry David Thoreau (1817-1862)

1. General evaluation
   a. Metaphysical poet like Dickinson and Eliot; the natural world a symbol of the spiritual world; friend of Emerson; intense exemplar of idealistic living, tough Yankee individualist and naturalist; opponent of materialism, opportunism, hypocrisy, and tyranny
   b. Published relatively little of what he had written
      1) Living was the object of life, and work was never an end in itself
      2) "My life has been the poem I would have writ. . . ."
2. *Journals*
   a. Ultimately the largest of Thoreau's works, a storehouse of his observations
   b. Records Thoreau's inward life
      1) His active concern with social issues, his intense individualism
      2) His feeling for the unity of man with nature, his deep-rooted love for his immediate surroundings as an epitome of the universe
3. Poems and essays
   a. Reflections of serene individualism and love of nature: *A Week on the Concord and Merrimack Rivers* (1849); *Walden* (1854)
   b. Posthumous collections: *The Maine Woods* (1864), *Cape Cod* (1865), *A Yankee in Canada* (1866)
   c. Poetry: pithy lyrical responses to life
4. "Civil Disobedience" (1849)—an essay
   a. Formulates democratic ideas inherent in *Walden* and elsewhere in Thoreau's writings
   b. Nonviolent or pacific resistance as the remedy

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for infringements upon the freedom of individuals

c. Influenced Mahatma Ghandi

III. DISCUSSION PROBLEMS

1) Can you suggest reasons why Edgar Allan Poe has been described as "the poet's poet"? Or why it has been said there are many Poes?

2) What is the legend of the corrupt Poe, the bohemian genius, and in what respects does it seem to fit his writings?

3) What is Poe's poetic theory, and which of his poems most nearly satisfies his own critical standards? What was meant by his axiom that "a long poem does not exist"?

4) What is Poe's theory of fiction, and how is it exemplified in his own writings?

5) How was Poe's writing shaped by the literary marketplace, the demands of popular taste upon a man trying to earn a living with his pen?

6) What is transcendentalism? At what points and for what reasons did American transcendentalism resemble closely or differ significantly from contemporary European thought?

7) What intellectual influences, American, European, and Oriental, worked together to shape the mind and writings of Ralph Waldo Emerson?

8) Can you explain Emerson's importance for the careers of Thoreau and Whitman?

9) "Life only avails, not the having lived," said Emerson. And Thoreau added: "A living dog is better than a dead lion." What was their message, and how did each practice what he preached?

10) In any consideration of Emerson's importance, what must be said of the durability of his writings? Have his essays and poems appealed equally to readers and critics throughout the years?

11) Why should we, as in Emerson's poem, "Give all to love"?

12) What did Walden Pond represent in the life and mind of Thoreau? What did Thoreau mean by "economy"?

13) What are the consequences of carrying civil diso-

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bedience to its logical conclusion? Does Thoreau intend one to do so?

IV. STUDY EXERCISES

Compare and contrast the theories of Poe, Emerson, and Thoreau about life and literature. How satisfactorily did each of these figures live up to his own stated theories and standards? Then explain the influence of each in terms of his theory and his literary art.

Are there any writers within your own literary culture who resemble Poe, Emerson, or Thoreau in any significant manner? Or were similarly influenced by the intellectual and artistic currents of their time?

V. ADDITIONAL READINGS

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Poetry and Essay: Whitman, Dickinson, Frost, and Pound

I. REQUIRED READINGS

E. S. Bradley, R. C. Beatty, and E. H. Long, eds., *The American Tradition in Literature*, revised edition, Vol. II, pp. 16-131, 148-165, 917-952, 1155-1163.

II. MAJOR TOPICS: Poetry and essay: Whitman, Dickinson, Frost, and Pound

A. *The general problem for students* is to discover in poems and essays the emergence and characteristics of modern American literature
   1. The movement away from romantic ideality toward increasingly realistic objectives and literary forms, and toward pragmatic, instrumental, or naturalistic interpretations of man and his destiny
   2. The realistic impulse
      a. Strict analytical observation of the subject and a determination to portray it exactly
      b. Increased awareness of psychological and sociological phenomena
      c. Recognition of the writer's social function as a critic and interpreter of life

B. The poetry and essays of national and private introspection and democratic experimentation
   1. Walt Whitman
   2. Emily Dickinson
   3. Robert Frost
   4. Ezra Pound

C. Walt Whitman (1819-1892)
   1. General evaluation

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a. Poet and essayist
b. A poetic genius with an astonishingly original and powerful voice
c. Rhapsodic singer of life and American democracy, in triumphant recognition of the worth of everyday life
d. Dramatized himself to dramatize the democratic dream

2. Poetry: *Leaves of Grass*
   a. Between the first edition of 1855 and the last edition of 1892, Whitman added hundreds of poems, made repeated revisions and rearrangements
   b. Characteristics
      1) Each poem constitutes a dramatic construct and is a psychological, not a logical, unit
      2) The verse of an organic or "natural" poem: long irregular lines instead of traditional rhyme and meter; strong chanting rhythm; often arranged in parallel series to resemble the successive breakers of the sea on the beach
      3) Aimed, like Poe, through incantation, at a kind of hypnosis, in this case of himself, in order to bring the subconscious to expression: the result is an evocation of buried associations
   c. Examples of Whitman's finest poems: "Song of Myself," "Crossing Brooklyn Ferry," "Out of the Cradle Endlessly Rocking," "A Sight in Camp in the Daybreak Gray and Dim," "When Lilacs Last in the Dooryard Bloom'd" "There Was a Child Went Forth," "Passage to India"
   d. Influence
      1) Slow acceptance because of revolutionary form and frankness
      2) A forerunner of the modern poets of nature and society, *e.g.*, Frost, Lindsay, Sandburg, Ginsberg

3. Essays: *Democratic Vistas*

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a. Political tradition of Jefferson and Lincoln, the transcendentalism of Emerson, a mystic faith in the individual
b. Also a keen critic of democracy's shortcomings

D. Emily Dickinson (1830-1886)
1. General evaluation
a. A major poet, to whom recognition came a generation after her death with posthumous publication of her verse and letters
b. Verse of uncompromising craftsmanship
1) Violent intensity of feeling, of love of God, mankind, nature
2) Poetry of definition, succinct insights into life
3) Difficult metaphysical style, like John Donne's rather than romantic
4) The extraordinary inner life of a lonely recluse
2. Poetry
a. Characteristics
1) Usually the simple pattern of rhyme and meter of the ballad and familiar childhood hymns
2) Unconventional rhymes to fit her thoughts to her chosen measure and to offset excessive regularity of her simple forms; anticipated the modern enlargement of melody by assonance, dissonance, and irregular rhyme
3) Original diction and remote allusions, at times almost her own private language, which produces effects of passionate emotion yet with utmost economy and concentration
4) Utilized the unfinished thought and the verbal ambiguity
5) Acutely sensitive and frank expressions of sensory experience and psychological depths
b. Examples of Dickinson's finest poems: "Success is counted sweetest," "I taste a liquor never brewed," "There's a certain slant of light," "A bird came down the Walk," "Because I could

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not stop for Death," "This quiet Dust was Gentlemen and Ladies," "Tell all the Truth but tell it slant"

c. Influence
   1) A "fit audience though few," for she is the most spiritually demanding as well as one of the most rewarding of American authors
   2) An innovator of forms of expression, which permit sharp, intense images

E. Robert Frost (1874-1963)
   1. General evaluation
      a. Another of a series of instinctively conservative New Englanders, who, like Emily Dickinson, became innovators almost in spite of themselves, following the path Frost called "the old way to be new"
      b. The most widely-read modern American poet
         1) Clarity of observation and lucidity without oversimplification
         2) Regional in the idiom and intonation found "North of Boston," a reflection of what Wordsworth preached "the real language of men"
         3) A latter day transcendentalist indebted to Emerson for language, form, and ideas
   2. Poetry
      a. Characteristics
         1) Parallels but does not shape the revolution in modern verse, represents instead the fulfillment of an older tradition
         2) Types: dramatic poems, lyrics, and what Coleridge called the "conversation poem"
         3) A style simple like speech, like a cry of the heart, an instinctive decorum and restraint
         4) A classical poet
         5) The light from man's love, friends, courage, memories, and home holds back the enveloping darkness
      b. Types and examples

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1) Dramatic poems: "Home Burial" and "The Death of the Hired Man"
2) Lyric poems: "Stopping by Woods on a Snowy Evening" and "Sand Dunes"
3) "Conversation poems" (*a la* Coleridge): "The Wood-Pile," "Birches," and "Choose Something Like a Star"

F. Ezra Pound (1885-)
1. General evaluation
   a. Poet, essayist, novelist, and critic
   b. In the vanguard of modern poetry, writing some of the best new verse himself, discovering, criticizing, and encouraging new talent
   c. His aim was to catch a fresh rhythm or effect which would permit the contemporary poet to unite his art again to life
   d. Developed from the simplicity of his early experiments with language to the intricate symbolism and intellectual complexity of the *Cantos*
   e. An expatriate: possessed of a fascistic distrust of capitalism and American life in general
2. Poetry and poetic standards
   a. Sought precision, concreteness, and rhythmic artistry
   b. A leader (with Eliot) in restoring to poetry the use of literary tradition as an imaginative instrument
      1) Adept at the short lyric
      2) Longer forms limited by his austere stress on the adequacy of the symbol without logical connectives
      3) Requires familiarity with the classics of antiquity, the works of the Italian and English Renaissance, specialized areas of Continental and Chinese literature
   c. Many "reconstructions" in modern English of poems from earlier literatures
   d. Major works
      1) *Hugh Selwyn Mauberley* (1920), a satire of

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the materialistic forces involved in World War I

2) *Personae*, earlier poems or "masks" worn by actors in the human drama

3) *The Cantos* (begun in 1917), a loosely-connected progressive series representing the tragic-comic wreck of civilizations, with magnificent passages and insights but requiring detailed explanation

III. DISCUSSION PROBLEMS

1) Explain and analyze the description of Whitman's "Song of Myself" as "youthful, egregious, defiant, with raucous chords of egoism smashed down on the keys in the attempt to get attention, and full of unresolved mysticism, suppressed sexuality, and a vague philosophy." Does this passage explain Emerson's liking for Whitman's poetry?

2) Do you agree that Walt Whitman's impact on the public consciousness is not so much through the *Leaves of Grass* as a whole as by lines, by passages, and by superb chants?

3) Did Emily Dickinson write of a life lived or life repressed? Was it experience or wish? Why are such questions even raised?

4) What was Emily Dickinson's "certain slant of light"?

5) How can a study of either the influences upon Emily Dickinson or her influences upon others be justified, when she concealed herself and her works so completely from view?

6) What kind of poet of nature was Robert Frost? How does he compare in this respect to Emerson, Thoreau, or Emily Dickinson?

7) Can you explain Robert Frost's wide acclaim, popular and critical, even though it was earned during a period of artistic innovation and experiment?

8) What are the major and recurrent themes in Robert Frost?

9) What are the characteristics of Pound's poetry which qualify his achievement?

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10) What is the influence of the classical tradition on the poetry of Frost and Pound? On their ideas?

11) Is it possible that, as was with Herman Melville and James Joyce, we must simply await the passage of time enough to comprehend Pound's artistic accomplishment?

IV. STUDY EXERCISES

Write an essay to explain, illustrate, and analyze the movement forward in American literature. What was the realistic impulse, and how did it manifest itself in poetry and essay? And if it was all so "realistic," why was it also so obscure at times?

Are there any writers and literary movements within your own culture whose lives or works resemble Whitman, Dickinson, Frost, or Pound in any significant manner? Or were influenced by any of these American writers, or perhaps exercised an influence over them?

V. ADDITIONAL READINGS

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Part B: Review

I. LITERARY TEXTS

A. *The general problem for students* is to analyze selected literary texts by American authors as examples of native writing and achievement, and evaluate them in the light of contemporary methods and standards of literary criticism

B. Benjamin Franklin's *Autobiography*
   1. Franklin the writer
      a. Purpose, method, style, and literary influences
      b. Accomplishments and limitations
      c. The *Autobiography* as literature
   2. The historical figure
   3. The personification of the Enlightenment
   4. The molding of the American character

C. Nathaniel Hawthorne's *The Scarlet Letter*
   1. Prologue: Hawthorne's obsessions with human fallibility and limitations
   2. The theme
      a. The tragic results of Hester Prynne's adultery
      b. Puritanism in New England as metaphor and history
   3. The characters and their roles: Hester Prynne, Arthur Dimmesdale, Roger Chillingworth, Pearl, and the minor figures
   4. The symbolism: The scarlet letter *A*, the scaffold, the dark forest and its flowing stream
   5. The structure

D. Mark Twain's *The Adventures of Huckleberry Finn*
   1. Prologue: an adult sequel to the juvenile *Tom Sawyer*

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2. The themes and the symbolism
   a. Slavery in the U.S.A.
   b. The River
      1) The raft
      2) The shores
3. The hero, Huck Finn
   a. As isolated individual
   b. As critic of society
   c. As initiate into society
4. The other characters: Tom Sawyer, Nigger Jim, the King and the Duke, and minor figures
5. The structure: novella and frontier narratives
   a. Huck's escape from boyhood
   b. Huck's timeless epic voyage with the escaping slave, his wrestlings with his conscience and the contaminations of human society
   c. Return to boyish world and village morality
   d. Repudiation of "civilization"
6. Humor

E. Lewis and Fitzgerald
1. The literary attack on hypocrisy and convention
2. Sinclair Lewis' *Arrowsmith*
   a. Prologue: satirical novels
   b. The theme of *Arrowsmith*: a criticism of the obstacles which society puts in the path of a disinterested scientist
   c. The religion of science
   d. A mature satirical picture of American society, with a confrontation against the issues of life and death
3. F. Scott Fitzgerald's *The Great Gatsby*
   a. Prologue: fictional historian of the post-World War I "lost" generation's rebellion against war, hypocrisy, and the genteel tradition
   b. The theme or themes
      1) Jay Gatsby's false dream of success and love
      2) The cultural deficiency and ethical superiority of the American West
      3) The tragedy of wealth
   c. The symbolism

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1) The green light of "the orgiastic future," eternally beckoning yet receding
2) Symbols of wealth, its vulgarities and crudities, and above all its price

F. Eugene O'Neill
1. Experimentalist and expressionist who was influenced by
   a. Ancient Greek drama
   b. European innovations in the theatre
   c. Marx and Freud
   d. Personal experiences and family history
2. *The Hairy Ape*
   a. O'Neill characteristics: expressionism, poetic symbolism and language, autobiography of a man who has lost his ancient harmony with nature
   b. The theme of belonging
3. *Desire under the Elms*
   a. Naturalistic style and the direct influence of Greek tragedy with its themes of incest and infanticide: autobiography
   b. The symbolism of the oppressive but vital elm trees, the stark poetry of the landscape, and the gold

G. Faulkner and Hemingway
1. Fiction in search of reality
2. William Faulkner
   a. The saga of Yoknapatawpha County
   b. *The Bear*
      1) Longest of his stories
      2) Five-part time structure and its styles, both simple and intricate
      3) The characters, their roles, symbolism, and places in the Faulknerian saga
   c. *Old Man*
      1) Like *Huckleberry Finn* a powerful story of the River
      2) Theme of love or dedication, of the convict-hero who wants internal freedom and security

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3. Ernest Hemingway
   a. Master of fiction
      1) A modernist yet within an older tradition
      2) Subjects: death, violence, sex, decay
      3) The "Hemingway hero" and his code
      4) Style
   b. Fictional use of his own adventures
   c. *The Snows of Kilimanjaro*
      1) The psychology of a writer obsessed by the idea of death before his work is done
      2) Explicit symbolism, especially death symbols

H. Poetry and essay: Poe, Emerson, and Thoreau
   1. The poetry and essays of American romanticism
   2. Edgar Allan Poe
      a. Continuing influence on writers and critics
      b. Sensibility expressed in symbolism
      c. Poetry of romantic symbolism
      d. Short stories: formalization of the short style of fiction, detection, science fiction
      e. Essays in literary criticism
      f. The rational world and the world of the imagination
   3. Ralph Waldo Emerson
      a. Philosopher of transcendentalism
      b. Poet, essayist, lecturer on moral subjects
      c. Words, ideas, and natural facts as symbols of metaphysical truths
   4. Henry David Thoreau
      a. Living as the object of life
      b. Poems, essays, and journals
         1) Social issues
         2) Serene individualism, transcendentalism, and love of nature

I. Poetry and essay: Whitman, Dickinson, Frost, and Pound
   1. The poetry and essays of introspection and experimentation
   2. Walt Whitman
      a. Bard of life and democracy

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b. Poetry: *Leaves of Grass*
   1) Revolutionary form and frankness
   2) Technical and psychological unity
c. Essays: *Democratic Vistas*

3. Emily Dickinson
   a. Posthumous recognition as a major poet
   b. Poetry of uncompromising craftsmanship and violent intensity of feeling, of love of God, mankind, and nature
   c. Unique poetic form to match idiosyncratic content
4. Robert Frost
   a. Universal in appeal and widely read
   b. Classical poet, yet an innovator who represents the fulfillment of older traditions
      1) Types of poems: dramatic poems, lyrics, "conversation poems"
      2) A vernacular style, like speech, an instinctive restraint
5. Ezra Pound
   a. Poet, essayist, novelist, critic, translator
   b. In the vanguard of modern poetry and its revolutionary innovations
   c. A seeker of precision, concreteness, and rhythmic artistry
   d. Influential (with T. S. Eliot) in restoring to poetry the uses of literary reference and synonym

II. THE CRITICISM OF AMERICAN WRITING

Select two or more American authors and examples from their works. Write a short essay of literary criticism and evaluation. Attempt to discover what characteristics of American writing are revealed by your analysis. How do these characteristics reflect the main literary traditions of western Europe, and in what ways do they show distinctive American traits?

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Part C: The Arts and Related Subjects

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History of Ideas

I. REQUIRED READINGS

M. E. Curti, *The Growth of American Thought*, pp. 3-910.

R. H. Gabriel, *The Course of American Democratic Thought*, pp. 3-508.

II. MAJOR TOPICS: History of Ideas

A. *The general problem for students* is to understand
   1. The principal concentrations of ideas, or "social minds" that have characterized the profile of American thought during its historical development
   2. That many ideas and systems of philosophy were imported from other cultures, particularly the European, but often underwent modifications to adapt them to American conditions and experience

B. The outlines of American thought
   1. The colonial religious mind
   2. The mind of the American Enlightenment
   3. The mind of 19th century democracy
   4. The naturalistic mind
   5. The neodemocratic mind

C. The colonial religious mind
   1. The immigration into North America of Europe's Judeo-Christian tradition
      a. Protestant denominations and sects primarily
      b. Minorities of Roman Catholics and Jews
   2. Puritanism
      a. The English background
      b. Puritan piety
         1) Central belief: predestination
         2) Experience of conversion

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3) Widely varying views on church organization and church-state relationships
c. Covenant theory
d. The Puritan ethic of moral virtues and individual responsibility
3. Sectarianism
4. Dynamic currents in the colonial religious mind: individualism, perfectionism, voluntarism, separatism, humanitarianism

D. The mind of the American Enlightenment
1. The importation of letters and science
2. The rise of the Enlightenment
a. The discovery of America
b. Natural law and human rights
c. The pursuit of happiness
3. From revelation to reason
a. The Great Awakening
b. The spirit of the Enlightenment
1) Clergymen:—Arminianism
2) Laymen:—Deism and rationalism
c. The natural rights philosophy as a revolutionary doctrine
4. The origins of science in America
a. Natural philosophy
1) Physics and mechanics
2) Astronomy and chemistry
b. Natural history:—phenomena of living nature and of physical nature as the environment of life
c. Civil history
5. The expansion of the Enlightenment in America
a. Democracy and nationalism
b. Republicanism
c. Universalism and Unitarianism
d. Materialism and environmentalism
e. The idea of progress

E. The mind of 19th century democracy
1. Democratic social theory
a. Man and the state

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b. Change and progress
c. Institutions and reform
2. Christianity and democracy
a. Sectarianism and denominationalism
b. Democratic theology
c. Unitarianism, Mormonism, and milennialism
d. Democracy and Catholicism
3. Romanticism
a. Facets of romanticism
b. Romantic democracy
c. Transcendentalism
4. Sectionalism and nationalism
a. Southern separatism and John C. Calhoun's doctrine of the "concurrent majority"
b. Democratic nationalism and Abraham Lincoln's mystique of the "higher law"
5. The triumph of industrial capitalism
a. The classical philosophy of *laissez-faire* economics
b. Governmental assistance or benevolence
1) Alexander Hamilton
2) Henry Clay's "American System"
3) The business ethic in power
c. The gospel of wealth
d. The academic and religious acquiescence

F. The naturalistic mind
1. Naturalistic patterns of thought
a. The impact of industrialism
b. The primacy of natural law
c. Toward a science of society
2. Evolution through natural selection
a. Charles Darwin and biological evolution
b. Social Darwinism
1) The law, theology, and ethics
2) Economics, sociology, and politics
3) The sciences of history and anthropology
3. Literary and artistic naturalism
4. Naturalistic psychology
a. Physiological psychology
b. Purposivism or instinct psychology

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c. Behaviorism
d. Freudianism and emphasis on the subconscious mind

5. Relativism

G. The neodemocratic mind
1. Pragmatism
a. Pragmatic psychology
b. A philosophy of change
c. Pragmatism and Progressivism
d. Progressive Education
2. Democracy and the people
a. Humanitarianism
1) The social gospel in the churches
2) The movement for "social justice"
b. The concept of the "general welfare state"
c. Progressivism and direct democracy
d. Problems of individual liberty
1) Planning and the quest for social order
2) Civil liberties and minority rights
3) Loyalty in a democratic society
e. Nationalistic democracy
3. The varieties of religious experience
a. Protestants, Catholics, and Jews
b. Modernism and fundamentalism
c. The pieties of usefulness
4. Self-criticism and group conformism

III. DISCUSSION PROBLEMS

1) What was Puritanism? Explain why, in the face of their uncompromising doctrine of predestination, New England's Puritan ministers of the 17th century deemed it necessary to keep a tireless watch over every aspect of life.

2) It was said by Puritan thinkers that no man knows real beauty until he feels the moral beauty of resisting beauty. Is it here or elsewhere that the legacy of Puritanism can be found?

3) What connections existed, if any, between religion in America and the rise of capitalism? Between democracy

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and capitalism? What philosophical assumptions underlie your answers?

4) Of what importance was it for European and American thought that Newton's universe was not ruled by chance or governed by miracle, that it operated mechanically or according to fixed mathematical laws?

5) Of what significance is it that in 1748 a pupil of Carolus Linnaeus, the famous Swedish botanist, should have traveled to Philadelphia to consult John Bartram, an American naturalist?

6) Explain the apparent paradox of the Great Awakening, that it sought to revive 17th century Puritanism but at the same time stimulated the humanitarian spirit of the 18th century.

7) Why did the early Quakers seem so threatening to the existing order that they were savagely persecuted in Europe and America?

8) What do you think Emerson had in mind when he recalled how transcendentalism brought "a breath of new air, much vague expectation, a consciousness of power not yet finding its determinate aim"?

9) Why did Darwin's theory of evolution by natural selection exercise much the same kind of fascination for men's minds as the Newtonian image of the world machine exerted upon the men of the Enlightenment?

10) To what extent did Edward Bellamy's utopianism fit the broad doctrines and heritage of socialistic thought?

11) Describe and explain the social gospel as a distinctively American response to the problems of modern industrial society. To what extent also were the gospel of wealth and the social-justice movement related to or different from the social gospel?

12) Is it true that pragmatism was, as its critics asserted, less of a philosophy than a reason for doing without one? Explain its effects on American life.

IV. STUDY EXERCISES

Why should students of American thought bother themselves with Nicholas Copernicus? Francis Bacon? Isaac Newton? Charles Darwin? Sigmund Freud? Albert Einstein?

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What general inferences can be drawn about the application of concepts drawn from the natural sciences to explanations of the behavior of individuals and social institutions? Give and evaluate examples from the American experience.

With the decline of 17th century Puritanism in mind, as well as the subsequent waning of 19th century authoritarianism, what have the impacts been so far of rationalism and relativism? Has American thinking been peculiar, in any way, because of rationalism and relativism?

V. ADDITIONAL READINGS

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R. Hofstadter, *Social Darwinism in American Thought,* rev. ed., Boston (Beacon), 1955 and New York (Braziller), 1959.

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S. Persons, *American Minds: a History of Ideas,* New York (Holt), 1958.

M. G. White, *Social Thought in America,* Boston (Beacon), 1957 and Gloucester (Peter Smith), 1962.

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Painting and Sculpture

I. REQUIRED READINGS

O. W. Larkin, *Art and Life in America*, pp. 1-547.

II. MAJOR TOPICS: Painting and Sculpture

A. *The general problem for students* is to recognize
   1. The distinctive periods and characteristics of American painting and sculpture
   2. The processes and influences, both of native and derivative origin, which have governed the production of American painting and sculpture
   3. The present state of the plastic arts in America, together with their likely trends and influences into the future

B. The plastic arts
   1. The arts of colonial times
   2. The self-conscious republic
   3. The gilded age
   4. Modernism and the artistic imagination

C. The arts of colonial times
   1. Painting
      a. "Cavalier likenesses" of well-to-do colonials by accomplished technicians at home and—what was more likely—abroad
      b. The limners—portrait painters of modest attainments
         1) Late, medieval concept of the flat plane and the filled-in pattern
         2) Unadorned recordings of hard-bitten men, of sturdy women, and of children who looked like miniature men and women

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3) Paintings without names by artists unknown
c. "Face-painters" to the mid-18th century aristocracy
d. Emergence of important painters of portraits and historical events in the grand manner of the late 18th century: Charles Willson Peale, John Singleton Copley, John Trumbull, Benjamin West
e. With national independence achieved, American painters would hereafter seek their own forms to express their native land's essential qualities, though the long story of borrowing from England and the Continent was by no means ended
2. The domestic crafts and the decorative arts

D. The self-conscious republic
1. Sculpture
a. Neo-classical renderings of Washington and other national heroes in the fashion of Houdon
b. Sculpture's wooden age, *e.g.*, William Rush
2. Painting
a. Museums, academies, and panoramas
b. The wilderness scene: Alexander Wilson and John James Audubon
c. Portraits of the republic's aristocracy: the Peale family of painters, Gilbert Stuart, Thomas Sully, John Trumbull, John Vanderlyn, S. F. B. Morse
d. The epic style, with subjects from the scriptures and from history ancient and modern
e. The rise of landscape
1) Influence of Poussin and Lorrain
2) War of 1812 stimulated marine painting
3) Native scenery and urban vistas

E. The gilded age
1. Sculpture
a. Speaking likenesses in heroic mold
1) Italian examples and apprenticeships
2) Popular admiration for technical proficiency mingled with middle-class and feminine prudery

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b. Examples: Hiram Powers ("Greek slave") and Horatio Greenough ("George Washington")
c. Later sculptors and their works suggest the struggle of naturalism to emerge out of dubious idealizations, while monumental sculpture continues in the heroic mold, *e.g.*, Daniel Chester French ("Lincoln"), Augustus Saint-Gaudens (Sherman monument and "Grief")
d. Genre groups of John Rogers

2. Painting
a. Democratic vistas
1) Portraiture, still-lifes, historic and scenic panoramas
2) Slices of native life, *e.g.*, William Sidney Mount, Geo. Caleb Bingham, George Catlin, Richard C. Woodville
3) Popular prints by Currier and Ives
b. Landscapes appealed to the romantic zest for the exotic and to the scientific interest in nature
1) Hudson River school led by Thomas Doughty, Thomas Cole, Asher Durand
2) Toward a balance between truth and poetry: Frederick E. Church, Albert Bierstadt, George Inness, Winslow Homer, Eastman Johnson
c. Self-taught folk artists
d. Genre painters and illustrators
e. Masters of the end of the century, variously influenced by romanticism, naturalism, and French impressionism: Thomas Eakins, James McNeill Whistler, Albert Pinkham Ryder, John Singer Sargent, Mary Cassatt

F. Modernism and the artistic imagination in painting and sculpture
1. New and powerful currents affecting the fine arts
a. The belated impact of French modernism
b. Photography
c. Scientific naturalism

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d. The deepening spirit of democracy, with its social critics and reformers
e. Psychology of the sub-conscious

2. The "Ash-can School" realist painters of New York City
   a. Inspired by Eakins' example, with his honest realism and his rugged departure from the pruderies of the genteel tradition
   b. "The Eight": John Sloan, George Luks, William Glackens, Everett Shinn, Robert Henri, George Bellows, Ernest Lawson, Arthur B. Davies
3. Native impressionism and post-impressionism
   a. Followed a generation after Europe's swing away from the conventional to the personal and from the descriptive to the expressive
   b. Marsden Hartley, Max Weber, John Marin, Abraham Walkowitz, Maurice Prendergast
   c. The Armory Show (1913) in New York City introduced modern European artists and movements
   d. Impressionism, cubism, expressionism, Dadaism, surrealism, and futurism henceforth competed for attention with representational or quasi-representational painting and sculpture
4. Recent American contributions and developments
   a. Regionalism with a social conscience, *e.g.*, Thomas Hart Benton, Grant Wood, and John Steuart Curry
   b. Federal Arts Project of 1930's: "It is not the solitary genius but a sound general movement which maintains art as a vital functioning part of any cultural scheme."
   c. Sculpture
      1) Monumental fountains and groups as performed by Sweden's Carl Milles, the American expatriate Jacob Epstein, and their native followings
      2) Mobiles as pioneered by Alexander Calder
      3) Use of new materials: metal, wire, glass, and plastic
      4) Abstractionism

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d. Expressionism with a didactic impact, *e.g.*, Peter Blume, George Biddle, Ben Shahn, Stuart Davis, William Gropper, Philip Evergood
e. Abstract expressionism, *e.g.*, Jackson Pollock, Willem de Kooning

5. The broadening eclecticism of popular tastes
   a. The Museum of Modern Art and museums in general
   b. Architecture's stimulus to modern painting and sculpture

III. DISCUSSION PROBLEMS

1) How did Americans see and record nature? To what extent did observation form their pictures of nature? To what extent the ready formula?

2) Who were the limners, and what was their contribution to American painting? What generalities can be demonstrated to have been true of self-taught artists and their work?

3) In what manner did sculptors portray the nation's heroes? Why? What European influences affected their work?

4) Of what importance were the various academies of fine art?

5) What important connections were there between great private collections and the cultivation of public taste? How do you account for the abundant examples of fine art of all civilizations in the United States?

6) Describe and analyze the phenomenon of social realism in 20th century American painting. Against what forces did it have to contend? With what results?

7) Describe and explain the impact of the entrance of modernism into the American setting. Why was it so belated?

8) Would Americans be likely to be more familiar with the fine arts of Africa or China and Japan or India?

9) What has the camera and the development of photography to do with the fine arts?

10) What contributions are American painters making to world painting today?

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IV. STUDY EXERCISES

Prepare a full summary of the influences and styles which have entered into painting and sculpture in American civilization from other civilizations of contemporary or bygone periods of history. Next evaluate American art and artistic tastes in terms of the universal setting.

Then consider what American influences, if any, have contributed to the fine arts in general and particularly to stylistic movements or regional schools of painting and sculpture.

V. ADDITIONAL READINGS

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J. I. H. Baur, *Revolution and Tradition in Modern American Art*, Cambridge (Harvard University), 1954.

M. B. Davidson, *Life in America*, 2 Vols., Boston (Houghton, Mifflin), 1951.

L. Freedman, ed., *Looking at Modern Painting*, New York (Norton), 1961.

J. T. Flexner, *That Wilder Image: Studies of the Painters of America's Native School from Thomas Cole to Winslow Homer*, Boston (Little, Brown), 1962.

L. Goodrich and J. I. H. Baur, *American Art of Our Century*, New York (Praeger), 1961.

S. Hunter, *Modern American Painting and Sculpture*, New York (Dell), 1959.

J. A. Kouwenhoven, *Made In America*, New York (Doubleday), 1962.

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Architecture

I. REQUIRED READINGS

O. W. Larkin, *Art and Life in America*, pp. 1-547.

C. Tunnard and H. H. Reed, *American Skyline*, pp. 1-224.

II. MAJOR TOPICS: Architecture

A. *The general problem for the students* is to identify
1. The distinctive periods and characteristics of American architecture
2. The influences which have governed the philosophies and shapes of American architecture
3. The impulses and circumstances which have been combined in American architecture to produce a mixture of eclectic borrowing and native originality
4. The present state of architecture in America, together with its trends and likely influences upon the future

B. Architecture in America
1. Colonial architecture
2. The neo-classicism of the young republic
3. The rise of the cities
4. Modern forms and modern functions

C. Colonial architecture
1. A sequence of necessity and successful settlement
   a. Improvised shelter of a defensive outpost
   b. Church and house of a planned community
   c. Public buildings with official purpose
2. Improvised shelters and defensive outposts
   a. Huts, hovels, wigwams, log cabins
   b. Stockades and block houses

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3. The planned community
   a. Spanish presidio, mission, and hacienda
   b. English, Dutch, and Swedes constructed buildings in their home styles of 17th-18th century; colonial towns and country residences reflected the Old World origins of their inhabitants
   c. Courthouse square and village green
4. Architecture, of all the arts, most forcibly established the visual character of the colonial environment
5. Leading imports from England
   a. Provincial imitations of great houses
   b. Controlled symmetry of the age (1702-1760) of Queen Anne and George I and George II: the "Georgian" style of Sir Christopher Wren and of his assistants and imitators

D. The neo-classicism of the young republic
1. Ancient Greece and Rome provided citizens of the American republic with their richest sources of borrowed forms, sources which harmonized neatly with the philosophical principles of the revolutionary generation
2. Neat brick houses with their graceful interiors, and the more modest white clapboard dwellings, captured the mood of republican simplicity and civil order while reflecting English influence, *e.g.*, Robert and James Adam
3. American style-setters
   a. Charles Bulfinch of Boston and Thomas Jefferson of Virginia
      1) Borrowed from ancient buildings or their current European adaptations
      2) Exploited the neo-classicism of their day, an authentic and widespread revival based on recent discoveries and excavations
   b. Benjamin Henry Latrobe, his apprentices William Strickland and Robert Mills
4. Jefferson's early republican neo-Romanism yielded in time to the "Greek Revivial," which stressed the

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compatibility of art and democracy, the harmony between form and civilization
5. The capital city of Washington
   a. Planned by Major Pierre Charles L'Enfant under Jefferson's supervision
   b. Neo-classical buildings, *e.g.*, The Capitol as carried forward by Latrobe
6. The merchant's city

E. The rise of the cities
1. The Greek revival style provided most of the temple-like buildings for commerce, government and religion for the second quarter of the 19th century
2. The Gothic revival style, with "Romanesque" and Italianate infusions, appeared widely in the 1840's and continued until the end of the century
   a. Romantic, expansive, and flamboyant
   b. "Carpenter Gothic" of houses and smaller churches, with intricate scroll-work and filigree
   c. Enormous, highly-ornamented public buildings
3. The city of steam and iron mingled Grecian, Gothic, and grotesque together with majestic blends of function and form
   a. Labyrinth, milldam, and factory town
   b. The railroads
   c. The tenement house and office building
   d. Industrial suburbs
   e. Renaissance palaces and French chateaux for the captains of industry
   f. Brownstone fronts to house the expansive bourgeoisie
   g. Great bridges, *e.g.*, Brooklyn Bridge
4. Museums and academies of the fine arts

F. Modern forms for modern functions
1. An eclectic mixture of imitative and derivative designs for public buildings
2. New and dynamic currents entered architecture in manifold response to industrialism, urbanism, technological advances, and democratic reformism

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a. Factories and tall buildings constructed of steel skeletons and novel building materials
b. Louis Sullivan and Frank Lloyd Wright
   1) The quest to express democracy and the essential factors of American life
   2) Axiom: *form must follow function*
c. The City Beautiful movement
d. "The International Style" and the works of Gropius, Miës van der Rohe, and Le Corbusier
e. Parks, the conservation of natural beauty, and landscape architecture

3. The automotive upheaval
   a. Suburbanism rampant
   b. The revolution in patterns of mobility and daily living
   c. Urban decay and progress toward urban renewal
4. Functional modernism and American traditionalism flourish simultaneously at present

III. DISCUSSION PROBLEMS

1) What colonial styles of architecture and town planning have proved to exert some sort of continuing importance for the development of the shapes and patterns of American life?

2) In what instances has American architecture been directly imitative and derivative from Europe's examples? Have there been significant variations or changes of emphasis which afford clues either to the spirit of the times or to facets of the American character?

3) Assess the importance for architecture in America of the following: Thomas Jefferson; Benjamin Henry Latrobe; Richard M. Hunt; Henry H. Richardson; McKim, Mead, and White; Louis Sullivan; Frank Lloyd Wright; Eliel and Eero Saarinen; Walter Gropius; Miës van der Rohe; Minoru Yamasaki.

4) Why did the axiom *form must follow function* have a revolutionary impact on American architecture?

5) What examples can you suggest where buildings and community patterns in the United States express: a) native materials and landscapes? b) economic or social conditions? c) American innovations?

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6) What have been the themes of successive world's fairs or expositions in the U.S.A. and their effects, if any, upon architecture and community development?

7) In what sense were Louis Sullivan and Frank Lloyd Wright important as social philosophers, as much or more perhaps than as architects?

8) To what extent does the American landscape reflect planned or haphazard growth? Explain.

9) Have the fine arts contributed importantly to American architecture's finished products?

10) Describe and explain the place or importance of parks and squares in America's cities and towns.

11) Why does American architecture seem to be in such a flourishing condition today? Is it?

12) What effects did the introduction of structural steel have on American architecture? Why did the skyscraper flourish in the United States?

IV. STUDY EXERCISES

Prepare a summary of the major eras and currents of American architecture. Consider what were the important political, economic, and social factors of each instance, as well as the contemporary levels of transportation, technology, architectural style and civic design.

Then compare your summary with an analysis similarly constructed for the culture of your own region and another pattern of contemporary significance.

V. ADDITIONAL READINGS

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C. Bridenbaugh, *Cities in the Wilderness*, New York (Knopf), 1955.

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J. M. Fitch, *American Building: the Forces that Shape It*, Boston (Houghton, Mifflin), 1948.

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L. Mumford, *The City in History*, New York (Harcourt, Brace & World), 1961.

S. Paul, *Louis Sullivan, an Architect in American Thought*, Englewood Cliffs (Prentice-Hall), 1962.

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F. L. Wright, *The Future of Architecture*, New York (Horizon), 1953 and (New American Library).

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Music

I. REQUIRED READINGS

G. Chase, *America's Music*, pp. 1-733.
M. W. Stearns, *The Story of Jazz*, pp. 1-272.

II. MAJOR TOPICS: Music

A. *The general problem for students*
1. To identify the varied manifestations of American music, including spiritual and secular, folk, primitive, popular, jazz, and fine-art music
2. To trace historically the evolutionary and developmental paths American music has taken to the present
3. To recognize that the growth and spread of jazz represents a key phenomenon in American civilization, the blending of European and West African influences into an original art form with world-wide repercussions

B. American music
1. Preparation
2. Expansion
3. Jazz
4. Fulfillment
5. The dance

C. Preparation
1. The colonial origins
   a. Puritan psalmody
   b. Evangelical hymnody
   c. Singing dissenters: music among minority sects
   d. Gentlemen amateurs: composers and performers
2. The music of West African slaves in the New World

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a. Deep and continuing impacts of African music, dance, religious beliefs, magic, and fetish on American civilization
b. Song as the characteristic African musical expression
   1) Antiphonal "call-and-response" pattern
   2) To accompany dances and ceremonies
   3) Drums for the rhythmical foundation
   4) Diatonic scale, the so-called "blues" scale, with a frequent sliding from one note to another, and a "metronome sense" of rhythm
c. Spirituals

3. The Enlightenment in America
   a. Professional musicians, composers, and publishers
   b. Free hymnody, elaborated anthem, fuguing tune, balladry
   c. Singing schools

D. Expansion
1. Music as a growing business, *e.g.*, Lowell Mason and Phineas T. Barnum
2. The genteel tradition: the fashionable, the conventional, and the elegant, the emphasis on ideality rather than reality, the trend toward sentimentality, the predominance of superficiality
3. Systems of solmization
   a. The fasola (faw-sol-law-sol) or four-syllable schools of singing; still persist in isolated areas
   b. Continental seven-syllable (do-re-mi-fa-sol-la-si) system superseded the fasola system
4. Fervent hymns: revivals and camp-meetings
5. Minstrelsy
6. The exotic periphery: New Orleans
   a. Quadroon Balls
   b. Voodoo (*vodoun*) ceremonials
   c. Musicals and dances of Congo Square
7. Dominance of European music and musicianship or the European traditions of taste, training, and performance

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a. Instruments, compositions, musicians, and standards
b. Examples: Edward Alexander MacDowell, Charles Martin Loeffler, Horatio Parker

E. Jazz
1. The pre-history
a. Jazz and West African music
1) Rhythm
2) Blue tonality
3) Call-and-response pattern
b. From Africa to the New World
c. The West Indies and the United States
2. New Orleans: the birthplace
a. A melting pot of West African, West Indian, and European influences in a Latin-Catholic environment
b. The transition to jazz (ca. 1900)
c. Improvisation
d. Horizontal flow of rhythms, and the constant use of rhythmic suspensions
3. The national background
a. Folk hymns, often with call-and-response patterns and compelling rhythms
b. The work song
c. The blues
1) Characteristic rhythm and harmony
2) Stylized at twelve bars
3) Cry or holler of the blue note and blue tonality contributed to the stoic humor and bittersweet mood
d. Minstrelsy and the spirituals helped to spread American Negro music
e. Ragtime (flourished 1895-1920)
1) Cheerful mood of "raggy" jazz-oriented rhythms
2) Syncopated piano notations in the European tradition of written composition
3) African in origin and approach, and incorporating the horizontal rhythmic flow of American Negro music

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f. The roles of Chicago and New York City
4. The jazz age—and its extensions
5. The nature of jazz
   a. The European tradition: harmony
   b. Melody and rhythm
   c. Expressiveness
   d. A definition of jazz
      1) Semi-improvisational American music distinguished by an immediacy of communication, an expressiveness characteristic of the free use of the human voice, and a complex flowing rhythm
      2) The result of a 300-years' blending in the United States of the European and West African musical traditions
      3) Predominant components: European harmony, Euro-African melody, African rhythm

F. Fulfillment
1. The rise of a national musical art
   a. Blending and incorporating diverse elements: European fine-art music; Anglo-American folksongs; hymns and spirituals; Afro-American, American Indian, and Latin American music
   b. Professionalization and commercialization
      1) Great performing artists, orchestras, and schools
      2) Phonograph recordings, radio, and concerts
   c. Composers
      1) The Americanists: George Gershwin, Aaron Copland, Roy Harris, Ferde Grofé, Virgil Thomson, Leonard Bernstein
      2) Continuing traditionalism, *e.g.*, Samuel Barber
      3) The experimentalists and 12-tone composers: Charles Ives and Arnold Schoenberg's influence on Wallingford Riegger, Ross Lee Finney, Milton Babbitt, and Ben Weber
2. Jazz: the American contribution
3. Musical comedy

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4. Opera and operetta
5. The dance and its musical components

III. DISCUSSION PROBLEMS

1) What was the importance of colonial psalmody? Did it prove to have any relationship to the development of jazz?

2) What distinctive musical elements or traditions were present in the United States by the end of the 18th century? What, if any were added during the 19th century?

3) What exactly was the contribution of Lowell Mason to music in the U.S.A. during the 19th century, of whom it has been written that he "left the strongest, the widest, and the most lasting impress" on the nation's musical culture?

4) What technical differences and bridges are there between European and Oriental music? European and African music? What is the importance of these differences and bridging relationships for music in the U.S.A., and in the world at large?

5) Of what importance are grand operas, operettas, and musical comedies in the U.S.A. today? What explanations arise?

6) Why are so many symphony orchestras, which are measurably great in the European traditions, to be found in the U.S.A. today? Who are the musicians? How are these orchestras supported?

7) What is jazz?

8) Why did jazz originate in New Orleans?

9) What connections exist between jazz and West African music? Between jazz and West Indian music? Between jazz and European music?

10) How is it possible that it can be argued both that George Gershwin was a jazz composer, or was not? What was his importance?

11) Why is Charles Ives so significant for recent trends in American music?

IV. STUDY EXERCISES

What was the importance for America's music of religious revivals? Work? Immigration? Negro slavery and

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Jim Crow? Anglo-American folk songs? The genteel tradition? Minstrelsy? Nationalism? Commerce and the rise of business? The American Indian? The influence of Mexico, the West Indies, and Latin America in general? The native development of jazz? The fine-arts tradition? Phonograph recordings, radio, the theatre, and television?

Identify the cultural forces or factors which have contributed importantly to the place or circumstances of music within your own culture. What comparisons or contrasts are important between your musical culture and that of the United States? What underlying explanations can be made?

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The Drama

I. REQUIRED READINGS

J. W. Krutch, *The American Drama since 1918*, pp. 5-344.

A. S. Downer, *Recent American Drama*, pp. 1-46.

II. MAJOR TOPICS: The Drama

A. *The general problem for students* is to acquire both a connected account and some critical evaluation of the contemporary drama and the theatre in the United States
   1. To understand the birth (*ca.* 1915) of a serious and significant dramatic art
   2. To make critical judgments upon plays and playwrights, as well as upon the general social context within which the American theatre operates

B. Modern American drama and the theatre
   1. Older patterns
   2. The new American drama and the European tradition
   3. Tragedy: Eugene O'Neill
   4. Comedy
   5. The drama of social criticism
   6. The poetic drama: Maxwell Anderson
   7. The present condition

C. Older patterns
   1. The colonial and early national theatre
   2. The advent of comedy, morality plays, regional and ethnic theatrical patterns
   3. Shakespeare on the American stage
   4. From romantic melodrama to romantic tragedy

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5. The Indian Summer of romance
6. The social comedy of manners and foibles
7. Approaches to the drama of realism and revolt

D. The new American drama and the European tradition
   1. European "modern drama" of Ibsen, Strindberg, Shaw, Hauptmann, Maeterlinck, and Andreyev
   2. The "new American theatre" (1915*ff*)
      a. Washington Square Players of New York City; called the Theatre Guild by 1919
         1) Lighthearted bohemian rebelliousness at first: indiscriminately staging the esoteric, the radical, the intellectual, and the merely shocking
         2) A home and an audience for whatever plays the Broadway commercial theatre rejected
      b. Provincetown Theatre of Cape Cod and New York City
         1) Eugene O'Neill
         2) Earnest and radical consciousness of mission in George Cram Cook its earliest guiding spirit and in playwrights John Reed, Floyd Dell, Maxwell Bodenheim, and Mike Gold
      c. Various "insurgent" or "off-Broadway" groups and neighborhood players, from then until now, provide a continuing mood of experimentalism and a protest against excessive commercialism
   3. The "new American drama"
      a. Intellectual attitudes: the treatment of serious themes
      b. Artistic creeds: the freedom to experiment
      c. Yet not so radical in social or moral thought as Ibsen and Shaw had once seemed
         1) Widespread contemporary acceptance of the new thought and the revolt against gentility
         2) Eugene O'Neill and Maxwell Anderson proved to be playwright-poets rather than prophets
   4. A new kind of realism in the commercial theatre, and the appearance of important new dramatists
      a. Elmer Rice, Jesse Lynch Williams, George Kauf-

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man, Marc Connelly, Hatcher Hughes, John Howard Lawson

b. Outstanding examples

1) Maxwell Anderson and Laurence Stallings, *What Price Glory*

2) Sidney Howard, *They Knew What They Wanted*

3) George Kelly, *The Show-Off*

E. Tragedy: Eugene O'Neill

1. Modern tragedy often differs from classical tragedy in that it deals, not with something which comes to an end, but with something which goes on

2. Eugene O'Neill

a. Playwright and actor for the Provincetown Players: his early one-act plays and later longer dramas combined realism with experimental forms; his plots and characters are often intensely and tragically autobiographical

b. Popular success and renown (*ca.* 1920-1936): *Beyond the Horizon, The Emperor Jones, Anna Christie, The Hairy Ape, All God's Chillun Got Wings, Marco Millions, Lazarus Laughed, Desire under the Elms, The Great God Brown, Strange Interlude, Mourning Becomes Electra, Ah, Wilderness!*

c. Last great works (*ca.* 1939-1953), each a dramatic allegory of mankind's failure to solve life's problem by sheer personal force: *The Iceman Cometh, A Moon for the Misbegotten, Long Day's Journey into Night, A Touch of the Poet, More Stately Mansions* (unfinished)

d. Observations

1) Among modern playwrights, no one has played so central and persistent a role in the task of writing plays; a tragic writer above all else

2) Many of his characters are obsessed by something stronger than themselves, while the most tortured of his characters have lost all sense either that they "belong" to anything or

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that there is anything to which it is possible to belong

3) The most powerful dramatist of his age, but trapped by his prose at levels well below the sublime

3. Others of O'Neill's heyday, including novelists whose works were dramatized: Theodore Dreiser, Erskine Caldwell, William Faulkner, Ernest Hemingway, John Steinbeck, Lillian Hellman

F. Comedy
1. Homely and fundamentally materialistic romance
2. Bedroom farce
3. Smart satire
   a. George Kaufman:—hundreds of flashes of wit and fleeting cleverness but no sustained effort in any direction
   b. George Abbott:—impresario of the fast-moving, highly improbable farce
   c. Clare Boothe
4. High comedy or the morality of compromise
   a. Rachel Crothers
   b. Philip Barry, S. N. Behrman, Robert Sherwood
   c. Confrontations with the problem of writing comedy in an atmosphere which so many are ready to say makes pure comedy either impossible or at least impertinent

G. The drama of social criticism
1. The "new" American theatre and drama
   a. Experimentation, novelty, and implied protest were more important than propaganda
   b. Elmer Rice (*The Adding Machine*, 1923) and John Howard Lawson (*Processional*, 1925)
      1) Deliberate social criticism
      2) Yet rather more a part of the general movement than prophets of a different one
2. Economic catastrophe and rising tensions stimulated frankly didactic dramas of the 1930's
   a. The Group Theatre and the Theatre Union
   b. Rice, Howard, and Clifford Odets as "Marxist dramatists"

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c. Melodramas as simple propaganda, sometimes as straightforward communist party doctrine and at others as anti-war or anti-dictatorship ideals
d. "Living Newspaper" (*Power*, 1937, and *One-Third of a Nation*, 1938) of the Federal Theatre Project

3. Continuing experimentalism, *e.g.*, Thornton Wilder's *Our Town*

H. The poetic drama: Maxwell Anderson
1. Realism and prose of "modern" drama
2. Maxwell Anderson
a. Writer of plays in verse which seem to fit the pattern of the contemporary stage and also the standards for commercial success
b. *What Price Glory* (1924) and more conventional comedies and dramas, of which *Saturday's Children* (1927) was most successful
c. Romantic tragedies and comedies written partly in loose blank verse: *Elizabeth the Queen, Mary of Scotland, Valley Forge, The Masque of Kings, Winterset, High Tor*
1) Emotional and verbal clichés at worst
2) Yet in *Winterset*, Anderson comes close to a form conveying a tragic view of life at once valid and unmistakably of his time
3) *High Tor*, an imaginative, airy, and delightful fantasy

3. Poets and their verse-plays: Archibald MacLeish (*Panic* and *J. B.*) and T. S. Eliot (*Murder in the Cathedral*)
4. A summing up: the recent American drama
a. A close reflection of the interests, attitudes, and convictions of the literate public
b. Too much emphasis on contemporaneity
c. O'Neill and others have enjoyed worldwide acceptance, but none has had the impact of Ibsen or Shaw
d. Strongest direction seems to aim toward the traditional, rather than the propagandistic, virtues of the drama

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e. Most serious general criticism of recent plays: seldom intense enough

I. Post-war theatre
1. Plays with themes of war
2. Eugene O'Neill's last great tragedies
3. Familiar playwrights at work: Maxwell Anderson, George Kaufman, Thornton Wilder, William Saroyan

J. Recent American drama
1. The serious theatre
a. Exploration of domestic relations in depth
b. Psychological themes
c. Naturalism as a technique
d. Experimentalism in design, in lighting, in the use of sound and movement
2. Playwrights
a. Tennessee Williams
1) A gothic writer whose plays are peopled with lost souls
2) Leading plays present violent family portraits of conflicts between an alluring though fraudulent past and the crude realities of the present: *The Glass Menagerie, A Streetcar Named Desire, Cat on a Hot Tin Roof*
b. Arthur Miller
1) *Death of a Salesman*—the limitations of tragedy in a contemporary setting
2) *The Crucible*—a melodrama of witch-hunting in colonial New England, with modern implications
c. William Inge
1) Middle-class man in search of meaning or a means of escape
2) Plays: *Come Back, Little Sheba* and *Bus Stop*

III. DISCUSSION PROBLEMS

1) To what extent may we speak of the modern American drama as of something which began at a definite time

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and which has exhibited characteristics marked enough to furnish the basis for a satisfactory definition?

2) Is any critical discussion of the recent American drama more fruitful when it is a discussion in terms of ideas or in terms of imagination and literary form?

3) Why was *What Price Glory* commercially successful, with its ribald frankness of language, its disreputable heroes, its repudiations of patriotism, courage, and honor?

4) What is meant by the designation "revolutionary drama"? To what modern American plays would it apply, and why?

5) In what sense do modern American plays represent a repudiation of the older adage of the dramatic art that "three hearts cannot beat as one"?

6) What is a wisecrack, and to what other styles or forms of humor can it be compared?

7) It is obvious, writes Joseph Wood Krutch, that success was far easier for Maxwell Anderson than for Eugene O'Neill. Why?

8) What has been the record in the American theatre of the drama of social protest when compared with dramas of didactic or propagandistic intent?

9) Do O'Neill's plays really mean nothing except that he happened to have an unhappy childhood and youth? Or is there really a heart of darkness within the human soul which some are led to discover and some are not?

10) Will either Arthur Miller or Tennessee Williams, in your opinion, acquire permanent importance as an American playwright? What does your answer imply for the present and future conditions of the American theatre?

11) Explain and illustrate what the critic means when he says of the creator of high comic drama that "he realized that we must ultimately make our choice between judging men by their heroism or judging them by their intelligence."

IV. STUDY EXERCISES

What are the social and moral assumptions which serious contemporary drama, European and American, takes more or less for granted in its audiences? Against what earlier conventions do these represent a rebellious depar-

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ture and the emergence of a new and widespread social philosophy? Do the theatre and dramatic art of your country share these assumptions to any important degree? Can it be determined, therefore, how closely your nation's theatre and drama approximates the serious drama of the United States?

What about comedy? Do your conclusions follow similar patterns?

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The Popular Arts

I. REQUIRED READINGS

G. V. Seldes, *The Public Arts*, pp. 1-303.

II. MAJOR TOPICS: The Popular Arts

A. *The general problem for students* is to
1. Understand the relative strengths and weaknesses of the popular arts in America, both in the public and private sectors of life
2. Assess the impact of their public arts on Americans and, wherever applicable, on the rest of the world

B. The popular arts in American life
1. The public sector
   a. Music
   b. The stage
   c. Motion pictures
   d. Radio
   e. Television
2. The private sector
3. The general state of the public arts

C. The public arts
1. Music
   a. Historical ingredients
      1) Colonial psalmody and hymnody; later hymns
      2) Afro-American folk songs, particularly with call-and-response patterns, and spirituals
      3) Imports of European music and musicians, particularly from Germany, France and Italy
      4) Rise of domestic activity: composing, pub-

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lishing, singing schools, popularity of the elaborated anthem and the fuguing tune
5) Professional bands and orchestras
6) Romantic compositions, performances, and tastes to suit the genteel tradition, *e.g.*, the works of Edward MacDowell
7) Black-face minstrelsy and sentimental balladry of the urbanized frontier
8) Widening eclecticism of German and other European music, ragtime, Negro songs, Indian songs, cowboy songs, Latin American influences, and the blues, all disseminated by phonograph recordings, radio, movies, and television
9) Jazz
10) Operettas and musical comedy
11) Growth of symphony orchestras

b. Contemporary vitality of American music

2. The stage
a. Travelling actors and entertainers
1) Tragi-comic alternations of role and performance
2) Traditional and morally acceptable melodramas, classics, and circus-like, vaudeville acts featuring agility, dexterity, glamour, and spectacularity
3) Melodramatic Shakespeareans were characteristic of 19th century

b. Plays, actors, and playwrights conformed to the structures of the genteel tradition
c. Vaudeville and burlesque
d. "Modern drama" of Ibsen, Strindberg, Hauptmann, Maeterlinck, Shaw, and others only belatedly affected the U.S.A.
e. The new American drama
1) Experimental: rebellious both against theatrical convention and the genteel traditions of respectability, puritanism, and optimism; explorations of social maladies and the underlying psychology of individuals

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2) Washington Square Players (1915) and the Provincetown Theatre (1916)
3) Eugene O'Neill and the development of modern tragedy
4) Comedy
5) The theatre of social criticism
6) The drama of psychic illness and the individual's alienation

3. Motion pictures
   a. Movement
      1) The lines of development: the sentimental drama, the slapstick comedy, the sex picture, the western allegorical melodrama
      2) Star system (Charlie Chaplin and Mary Pickford), inflated salaries, censorship, and movie "fans"
      3) The wonder and delight of fiction presented visually, anticipating the needs of the spectator before he is aware of them, psychologically paying attention for him, anihilating ordinary spans of time and concentration, satisfying subconscious longings and confirming deep-rooted beliefs
      4) Hollywood
   b. Sound
      1) Initial upheaval at its advent
      2) Movement remained the essence of the moving picture
   c. Color
   d. Magic
      1) Fantasy and illusion: the challenge of realism
      2) Animated cartoon, as pioneered by Walt Disney
      3) The willing suspension of disbelief
   e. Space
      1) Wide, curved screens to give viewers illusion of being in the picture
      2) Stereophonic, directional, or multiple sound systems
4. Radio

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a. Development for long-distance communications and for military purposes
b. As entertainment
   1) During the 1920's, radio entertainment became a free and uninterrupted part of domestic life
   2) Imaginative freedom produced by sound alone
   3) Tremendous impact on listening masses
   4) Employed to advertise commercial products
   5) Popularity of comedians, singers, episodic and situation stories, mystery and western dramas, quiz and panel shows
c. News coverage, politics, and propaganda
d. The most ubiquitous medium for the public arts: households, factories and offices, automobiles, portable sets
e. Flourishes in the era of television through its ubiquitousness and the variety of its offerings, though not any longer as the major medium for popular entertainment

5. Television
   a. Revolutionized entertainment habits of mass audiences
      1) Immediately after 1945, with rise of electronics industry
      2) Transformed motion picture and radio, causing upheavals in business, entertainment, and domestic patterns
   b. Incomparable transmitter of instantaneous truth, and a magnificent vehicle for the gifted imagination
   c. General observations
      1) Overall sameness of program patterns: situation or domestic comedies, adventures and melodramas, vaudeville or circus acts presided over by a master of ceremonies, panel shows, re-runs of motion pictures, sports spectacles
      2) Occasional excellence and originality

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3) Advertising and the commercial standards of programming
d. Public affairs features and educational programs
e. Household distractions readily dilute or dispel theatrical illusions and effects
f. The slow and costly dawn of color television

D. The private sector
1. Music, dance, and theatre in community or family activities
2. The folk arts of painting, sculpture, weaving, carving, ceramics, molding, metal work, etc.

E. The general state of the public arts
1. Comedy and the sense of humor
2. The star-system and the making of "personalities" or "celebrities"
3. Commercial standards governing entertainment for the public
a. Box-office appeal of musical and theatrical productions
b. Advertising on radio and television
4. The governmental sphere
a. Licensing the air-waves: the Federal Communications Commission
b. Local authorities and censors
1) Industry codes and self-regulation
2) The Supreme Court and freedom of expression
c. Federal government's artists', writers', and theatre projects of the 1930's
d. Municipal and university support for the performing arts

III. DISCUSSION PROBLEMS

1) What are the fundamental questions which are everywhere raised by the spread of mass communications media? Do you have any of the answers?

2) Gilbert Seldes wrote: "Competition for public favor may lead to degradation, but it must lead to change,

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and as long as change occurs we need never be without hope." What do you think he meant? Do you agree?

3) Why is it that the popular arts are so dreadfully at the mercy of time? And what does it matter?

4) Is it a trend everywhere, as well as in the United States, that the popular arts tend to be more and more professionalized, less and less to be practiced privately?

5) To what extent in the United States are the public arts governed by public law? What is the exact relationship between private broadcasting and government?

6) Why is the demand for comedy so intense? Because Americans are the happiest or most frustrated of peoples?

7) What has been the importance or influence of Eugene O'Neill? George Gershwin? Charlie Chaplin? Gary Cooper? Bing Crosby?

8) What have proved to be the strengths and weaknesses of public entertainment in the U.S.A. as dispensed through motion pictures, radio, the stage, and television?

9) Can you account for the worldwide impacts of America's western movies? Jazz? Musical comedy?

10) What influences on public tastes and individual habits have resulted from phonograph recordings? Mass-media advertising? Commercialization of entertainment?

IV. STUDY EXERCISES

Prepare comparative summaries and analyses of the popular arts for your own national culture and another culture. What are the meaningful distinctions between them? And between them and the state of the popular arts in the United States?

How important are the varying technological levels in determining the place or vitality of the popular arts? Does the advent of motion pictures, radio, and television automatically reduce the private sector of the popular arts?

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Part C: Review

I. THE ARTS AND IDEAS OF AMERICANS

A. *The general problem for students* is to explore the history and present state of the prevailing ideas in American society, together with the levels of achievement in the popular arts and in the fine arts and the degrees to which these areas of endeavor embody characteristics derived from other cultures or are distinguished by their own original manifestations

B. History of Ideas
   1. The colonial religious mind
      a. Judeo-Christian tradition
      b. Puritanism
      c. Sectarianism
   2. The mind of the American Enlightenment
      a. The importation of 17th-18th century European thought
      b. Science and natural-rights philosophy
   3. The mind of 19th century democracy
      a. Democratic social theory
      b. Christianity and democracy: individualism and perfectionism
      c. Sectionalism and nationalism
      d. Industrial capitalism
         1) *Laissez-faire* theory
         2) Governmental benevolence
         3) The gospel of wealth
   4. The naturalistic mind
      a. Natural law and the scientific method
      b. Evolution and the idea of progress
      c. Naturalistic psychology
      d. Relativism

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5. The neodemocratic mind
   a. Pragmatism
   b. Humanitarianism, progressivism, and nationalism
   c. Self-criticism and group conformism

C. Painting and sculpture
1. The arts of colonial times
   a. Portraits
   b. Handicrafts and domestic arts
2. The self-conscious republic
   a. Museums, academies, panoramas
   b. Neo-classical heroic sculpture
   c. Paintings
      1) Wilderness and epic scenes; the rise of landscape
      2) Portraits of aristocracy
3. Towards realism
   a. Sculpture in the heroic mold, with signs of naturalism
   b. Master painters variously touched by romanticism and nationalism, naturalism and impressionism
4. Modernism

D. Architecture
1. Colonial architecture: a mixture of response to environmental necessity and importations from the Old World
2. The neo-classicism of the young republic
   a. Neo-Romanism and "Greek Revival"
   b. The capital city of Washington
3. The rise of the cities
   a. Neo-Gothic and neo-Romanesque for public buildings; "Carpenter Gothic" for homes
   b. The city of steam and iron
4. Modern forms for modern functions
   a. The skyscraper and the suburb
   b. Functional modernism and American traditionalism

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E. Music
   1. Early ingredients
      a. Psalmody and hymnody
      b. West African music
      c. 18th-century music in the European fashion
   2. Expansive forces
      a. Commercialism and professionalism
      b. Additional European imports of genteel and fine-arts music and musicianship
      c. Hymns and spirituals
      d. Minstrelsy
   3. Jazz
   4. Present-day eclecticism and experimentalism

F. The drama of modern America
   1. Earlier imports and patterns
   2. The new American drama and the European tradition
      a. European "modern drama"
      b. The "new American theatre"
      c. The "new American drama"
      d. A new kind of realism in the commercial theatre
   3. Tragedy: Eugene O'Neill
   4. Comedy: romance, farce, satire, and high comedy
   5. The drama of social criticism
      a. The "new" theatre and drama of experimentation, novelty, implied protest, and deliberate social criticism
      b. Didactic drama of the 1930's
      c. Continuing experimentalism
   6. The poetic drama: Maxwell Anderson
   7. The contemporary condition and a summing-up

G. The popular arts
   1. The public arts
      a. Music
      b. The stage
      c. Motion pictures
      d. Radio
      e. Television
   2. The private sectors

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a. Music, dance, and theatre in community or family life
b. The folk arts and handicrafts

3. The general state of the public arts
   a. Comedy and the sense of humor
   b. The "celebrity" system
   c. Commerce and the arts
   d. The governmental sphere

II. THE AESTHETIC FRAMEWORK OF AMERICAN LIFE

Select two or more patterns of artistic expression and taste significant for the lives of Americans and the outlines of their society. Write a short essay of explanation, illustration, and analysis. Attempt to answer this question: What central features of American society are exposed or explained by an examination of its arts and prevailing ideas?

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